THE UNIVERSITY OF ALBERTA

THE PREADOLESCENT WITH A HIGH INTEREST IN DRAWING

by

©

MARIAN M. SAMPSON

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(Signed) Marian M. Sampson

PERMANENT ADDRESS:

13320 - 137 Street
Edmonton, Alberta
T5L 2A9

DATE September 18, 1987

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "The Preadolescent With A High Interest In Drawing" submitted by Marian M. Sampson in partial fulfillment of the requirements for the degree of Master of Education.

Bernard Schwartz
Supervisor

Mary L. Grayson

Date September 3, 1987

ABSTRACT

The purpose of this study was to increase understanding of the preadolescent (nine to twelve year old in Grade Four, Five or Six) considered to have an above average interest in drawing spontaneously. Four main topics guided the study: motivations for drawing, subjects drawn, sources of imagery, and extent of artistic talent. The problem for the study arose out of the researcher's teaching experience and a review of recent literature which revealed the need for further research specifically related to preadolescent drawing and assuming an instructional perspective.

This study was conducted in the Edmonton Separate School System, a publicly funded, urban school system (27,500 students, 85 schools) during a four month period in 1987. Eighteen children, 15 boys and 3 girls, 9 to 11 years old, identified as having an above average interest in spontaneous drawing were selected for study. Intensive interviewing of sixteen children provided data which were analyzed to present a group overview. Two ten year old boys were selected for individual case studies, one as a primary case and the second to provide a contrast in drawing interests. For the primary case study, techniques utilized were participant observation in the classroom, document collection (primarily, drawings), and formal and informal interviewing of the subject, his teacher and parents. For the contrasting case, interviewing and document collection were the techniques used.

This study revealed that spontaneous drawing was a very important activity for the preadolescents studied. It was often an intensely involving and meaningful way for children to explore themselves, their environments, and their fantasies. This study suggested that these children continued drawing during preadolescence because they had obtained a level of competence in graphic expression often by teaching themselves to draw from popular media images. Some children appeared to have a stronger visual memory than others and exhibited characteristics of the artistically talented.

This study recommended an emphasis on both formal and informal drawing instruction in art programs so that all preadolescents might obtain the skills necessary to explore their worlds through drawing. Teaching strategies for encouraging individuals with an above average interest or talent in drawing were suggested. The study concluded with recommendations for further research.

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CHAPTER ONE

INTRODUCTION TO THE STUDY

Background to the Problem

Children's drawings have been a source of systematic inquiry for at least eighty years. However, the bulk of the research and literature has been confined to children up to the age of nine or so, and has centered more on the phenomena of how children draw, rather than why children draw. Furthermore, much of the research and literature has been from a "developmental" rather than an "instructional" perspective (Chapman, 1982). Recent research on children's drawings, in particular the work of Brent and Marjorie Wilson, Howard Gardner, and others, has provided new insights into why children draw. This work has, as well, raised a number of significant questions about the nature of creativity, copying, defining artistic talent, and how drawing should best be taught to children. A review of the literature indicates many areas where further study of children's drawings is desirable.

It has long been noted that beginning in preadolescence children's drawings lose their "flavor and originality" and become increasingly constrained, even stereotyped. Instead of relying on their own ability to communicate through art, older children begin to imitate one another and graphic images from the popular culture. Instead of the confidence which comes so easily to younger children, preadolescents are often heard to say "I can't draw" or to complain that their drawings do not look "real" or "right." Gaitskell, Hurwitz, and Day consider preadolescence a "crucial" period from an art education standpoint. They state: "it is during these years that many children cease to be significantly involved in making art. Indeed, when asked to make a drawing, the majority of adults will refer back to images they made before reaching the teen years" (1982, p.167). Thus, it would appear that drawing is considered an important component of making art, although art, in school programs, also includes painting, sculpture, printmaking, and so on. Given the crucial nature of this period, and assuming that skill in realistic drawing is a desirable goal, it is somewhat surprising, then, to find few studies exclusively on preadolescent drawing.

Quite possibly, a lack of interest in preadolescent drawing stems from the view that it is often imitative and lacking in "expressive" qualities. Secondly, from the point of view of the dominant philosophy of art education for the past forty years, the development of skill in realistic drawing has not been considered an important objective. Indeed, the reverse has been the case.

Certainly, realistic drawing is not in itself "art," and producing "photographically" precise, realistic drawings lacking feeling and expressive qualities is a somewhat nebulous goal. However, as Edwards (1979) states, children at this age "will have realism or they will give up art forever" (p.76). Recent inquiry, both research and speculation, suggests that many children are not necessarily losing their "creativity" and "self-expression" at this age. They are attempting to master the techniques and conventions of realist~~ic~~ drawing using the cultural sources most immediately available to them. Thus, there has been a new impulse to study preadolescent drawings - even the copied ones - more closely.

The Problem

An interesting question is why, when for most children drawing as a *primary* mode of expression declines in preadolescence, do some children continue to spend a great deal of time drawing with no extrinsic motivation? Most teachers of preadolescents, including the writer, have noticed the child who prefers to spend "free time" in school engaged in drawing or who surreptitiously decorates the pages of his or her notebook with numerous drawings. As Gardner (1980) and Wilson and Wilson (1982) note, there are few in-depth studies of this relatively small group of children.

Quite often the images drawn by these children are influenced by the popular media, particularly by television and comic books. Thus, they are often dismissed as unimportant. However, for whatever reason, these images are surely of importance to the children who spend many hours engaged in drawing them. Wilson and Wilson (1982) have stated rather forcefully that this "spontaneous drawing activity is far too important to ignore" (p.2).

From an instructional perspective, the writer has often wondered whether these "high interest drawers" should be encouraged or discouraged in the classroom, and if so, how? or when? or which aspects? Shown a copied cartoon by a child who is obviously proud of having drawn it, should one say, "that's nice," and add, "perhaps, you'd like to make something of your own?" After all, the child has just made something of his or her own. Seeing a ten year old boy with a desk full of "war" pictures, "cars," and "space battles," one wonders what of significance is going on: surely an activity that is of such interest to the child is an important one for study.

In the writer's experience in teaching Grades Four to Six as a generalist (not as an art specialist) for many years, most children would be seen to "doodle" or draw spontaneously in their free time, but only occasionally would the writer see a child who was "always" drawing, whose desk was filled with spontaneous drawings, and who might be said to have, by comparison to the other children in the class, an above average interest in drawing. Quite often, the writer observed that these children were also interested in art and displayed a higher degree of concentration in art classes. Was the spontaneous drawing activity a sign of talent or giftedness that could have been encouraged more sensitively had the writer understood what to look for and what questions to ask of the children themselves?

Drawing, along with writing, speech, and number, is an important symbol system. Geertz (1964) has said that the only human universal is our ability to create "significant symbols" which give meaning to our being in the world and which serve to bring order from chaos. Are high interest drawers creating worlds of significant symbols for themselves?

Purposes of the Study

The study, an exploratory one, focussed on preadolescents who were identified by teachers as having "an above average interest in drawing" in that they were observed in the classroom drawing frequently and spontaneously.

The purpose of the study was to explore the significance of drawing for these nine to twelve year old children. Four specific topics guided the study: 1) motivations for a continued interest in drawing, 2) themes and subjects drawn, 3) sources of imagery used, and 4) extent of aptitude or talent. Perhaps, the over-all purpose of the study was most thoughtfully expressed by one of the children interviewed who said: "You're just wondering what the kids feel about it."

By talking with the children about their drawing, it was hoped that the study would generate increased understanding of an atypical group. Possibly, the study of the high interest drawer who has overcome the "crisis in confidence" of preadolescence, might also provide insights that would be helpful in teaching drawing to other children of this age. Thus, in analyzing the data and in the discussion, two objectives were important: 1) to add to the existing literature on children's drawing, particularly to that on preadolescent drawing, by making connections with previous research; and 2) to relate emerging knowledge and understanding to an instructional perspective for teaching drawing.

Definitions

For the purposes of this study, the following definitions should be noted:

preadolescent - nine to twelve year old in Grade Four, Five, or Six

spontaneous drawing - any kind of graphic expression that is self-motivated or self-generated; drawings done at home or in school that are not directed or requested

school art - any art work that is teacher directed or initiated

high interest drawer - child identified by teacher as having an above average interest in drawing

Although in the adult art world, one speaks of artist, painter, designer, graphic artist, and so on, children refer to themselves as drawers. Gardner (1980) notes this, and the children in this study did, indeed, refer to themselves in this way.

Significance of the Study

The study has potential value for furthering our understanding of the high interest preadolescent drawer. Increased understanding may help to inform educators of the specific needs of these children which may suggest teaching strategies or alternative methods of instruction. The study of a small group may provide insights or point to relevant implications for teaching drawing to preadolescents (Grades Four, Five and Six) in general.

Limitations

The study was confined to a small selected group of preadolescents considered to have an above average interest in drawing, thus it is not possible to generalize statistically from the findings. However, interpretations of two individual cases are presented following an overview of a general nature obtained by interviewing a larger group. It is expected that the study thus has a degree of generalizability that would not have been possible had a single case study been presented. However, this should be viewed with some caution: in sacrificing the depth that might have been obtained from a concentrated individual study, for the greater breadth of this approach, there have been both gains and losses.

CHAPTER TWO

A REVIEW OF RELATED LITERATURE

Introduction to the Chapter

The range of literature on children's drawings is truly enormous. This chapter is confined to a review of the literature that is directly related to several aspects of the study. The first section, Recent Literature on Children's Drawing, provides an overview. The second section, The Preadolescent and Drawing, presents literature related to the key concerns of the study and raises issues and questions for both study and teaching from an _art education context_. The third and fourth sections, The Copying Controversy and The Artistically Talented, focus in more detail on issues of current interest in art education.

Recent Literature on Children's Drawing

Why Children Draw

In the past ten years the most extensive work from within the field of art education exclusively on children's spontaneous drawings is the work of Brent and Marjorie Wilson. The Wilsons base their theoretical speculation on extensive data collected through interviewing and observation over many years.

The Wilsons hold that almost all the spontaneous drawings of children are "visual narratives" (1979, 1982). Narrative must be understood in the broad sense of "telling": relating an event, telling a story, or simply telling what some object is like. The fact that drawings are narratives does not mean that they are easily "read" by the viewer, but questioning and talking with children reveals this intent. The Wilsons found children who produced hundreds of these story drawings, among them J.C. Holz, Michael, Anthony, and Kelly (1976). In these four cases, story drawings were part of well elaborated fantasy worlds. Although not all children are as gifted or prolific as these, the Wilsons believe that story drawing is the key to understanding child art.

In analyzing why children produce so many of these drawings, the Wilsons have elaborated on many motivations. For the artistically gifted, the motivation may be boredom, as a condition which must be escaped (1976, p.434). Citing biographical data and data from personal interviews with noted literary and visual artists such as C.S. Lewis and Maurice Sendak, the Wilsons conclude that the creation of fantasy worlds through drawing was characteristic of these creative individuals as children. Boredom may be a motivator for some children. Others may draw to gain recognition or for their own satisfaction or sense of accomplishment.

In general, the Wilsons hold that children draw in order to symbolically explore their worlds. Drawing is a way of exploring, defining, or building reality. The Wilsons apply the four reality categories named by Hans and Shulamuth Kreitler (1972) in looking at children's drawings. These realities are the common reality (the familiar), the archaeological reality (the self), the normative reality (standards, morals), and the prophetic reality (the future) (1982, p.23-36). Drawing has "unique reality creating characteristics" (p. 36) and allows children to explore, expand, confront, accept, or change a continuing conception of the world. Through drawing the child can say "I am; I exist and I have been here" (p.37).

Gaitskell, Hurwitz, and Day concur with the view that visual art is a significant means of creating worlds for children. They state, "children can create fantasy, narrative, and other worlds through plays, songs, and stories as well as the visual arts, although drawing seems to be a very significant medium for such accomplishments" (p.175).

Gardner's (1980) analysis of the drawing development of his own children is also insightful in a discussion of why children draw. At one point Jerry was obsessed with enacting scenes from the movie Star Wars over and over again in his drawings with many kinds of variation. Jerry's drawings had "a reportorial function" - he was simply describing what happened or how something, perhaps a spaceship, looked. In Gardner's analysis these drawings, however, had a much more important function. The characters of Star Wars, "archetypes of good and evil," which were drawn over and over again by Jerry were a means of "enacting and exemplifying all of the power, passion, fears, and hopes that can populate the mind of a young child" (p.113). Unlike Jerry, the horse drawings of Kay seemed to indicate a lack of aggression and were seemingly more contemplative. However, Kay, as well, was creating visual narratives which expressed her emotions. In fact, she often wrote literary narrative to accompany her drawings (p.116-128). Gardner further analyzes the narrative aspect of drawing by a discussion of two gifted eleven year olds, Stuart and Allison (p.192-207). He notes that both of these young drawers create their own worlds peopled with characters who each have their own individual traits and stories connected with them.

Hoff (1982) notes that the picture story or visual narrative was recognized by the German researcher Levenstien in 1909 as a primary expressive form for preadolescents. Hoff states: "Levenstien believed that drawing, for a ten-or eleven-year-old child, was not so much an art as it was a language" (p.20). Among possible explanations from the literature which may provide reasons for the popularity of visual narrative among pre-teens and young teenagers, Hoff speculates that they may meet the psychological need for fairy tales. Although there is little research on the kind of correlation that exists between visual narratives and fairy tales, the near parallels are interesting: physical laws are broken, good and evil are clearly delineated, there is often violence, the "happy ending" usually resolves conflict (p.20).

Hoff mentions the work of psychologist Bruno Bettelheim on the importance of fairy tales. Indeed, Bettelheim (1975) states: "In order to master the psychological problems of growing up ... a child needs to understand what is going on within his conscious self so that he can also cope with that which goes on in his unconscious." He achieves this understanding, not by rationalizing, but by daydreaming and fantasizing (p.6-7). No doubt, Bettelheim could also have added, "by drawing," by imaging the fantasies.

Duncan (1985), basing his analysis on conversations with girls about their drawings of horses, also argues that children's drawings are often embedded in their fantasy worlds. Recognizing that some (older) children draw to record visual information or to master technical skill, Duncan critiques child art literature which was concerned solely with the development of children's graphic images while meanings and motives were ignored. Citing the work of the Wilsons, as well as that of Gardner, Ecker, Korzenik, and Golomb, Duncan agrees with the importance these researchers attach to the need for systematic verbal questioning of the children themselves. Duncan suggests that "we need to completely revise our ways of reading children's drawings ... to see them in the context of the lives children lead in our culture" (p.44).

How Children Learn To Draw

Disagreeing with the numerous theories which begin with the idea that drawings are representations of real objects, the Wilsons see children's drawings as configurational signs that are learned from others. The Wilsons hold that the child would draw very little "without models to follow" (1977, p.6). Thus, what children draw and how they learn to draw are the result of cultural influences.

Children learn to draw from one another in the process of socialization, a point of view long held by Victor Lowenfeld, and supported by the research of Korzenik (1974). Korzenik (1979) states that the very young child expects the viewer to understand his intentions, but after about the age of seven, the child, now entering more socialized stages, "grasps that his intentions are not automatically understood" (p.28). Through middle childhood, picturing is increasingly related to another person, "the viewer." There is a conscious attempt to arrive at an "agreed-upon way of drawing" so that social interaction is maximized. Children begin seeking out ways to draw and freely share with peers. Korzenik states: "Children talk about and show each other how they make their cars, horses, houses; specifically what shapes they use to make these. They talk about what they like and don't like about a certain medium" (p.28).

The Preadolescent and Drawing

Introduction

The focus in this section is the drawing of the preadolescent. From the literature, a general "portrait" of the preadolescent is presented. This is followed by an analysis of the critical nature of this period for drawing development. The third section focusses on questions related to the child who continues to be preoccupied with drawing during this period. The fourth section summarizes some of the important study and research related to teaching drawing to preadolescents. Throughout, various questions are raised which are indicative of the need for more research, study, and discussion related to preadolescent drawing.

General Characteristics of the Preadolescent

Churchill (1970) considers preadolescence to be the period from the 4th to the 7th grade or children 9-13 years old. Gaitskell, Hurwitz and Day situate the preadolescent stage at Grades 5-8, ages 10-13 (p.165). Chapman (1978) categorizes this group as "roughly spanning the fourth through the sixth grade" (p.186). Regardless of how exactly determined these years are, characteristics of this age group are, in general, quite distinct from early childhood and quite distinct from adolescence. Of course, there are important differences between the 10 year old and the 12 year old, or between the 9 year old and the 13 year old. Gesell, Ilg, and Ames (1956) fully explore qualitative change year by year.

A portrait of the preadolescent as it emerges from Churchill (p.17-39) includes many of the characteristics which research has found to describe this age group. The nine to thirteen year old is struggling for independence and autonomy. The child of this age is intellectually curious and eager to learn, but becomes frustrated easily. This is the age of gangs and groups which are age and sex segregated. The child of this age is forming his or her own sex role identification, and hero worship is often a common trait. Children of this age often have a passion for collecting - collecting objects or collecting facts. Moral concepts are not completely understood. Right and wrong, good and bad, are judged by this age group in the most absolute of terms, but their loyalty and fairness are impressive. Indeed, fair play is considered the "prime moral virtue."

Chapman includes several other characteristics of preadolescents, especially those of interest to art educators. Physical strength, stamina, and eye-hand co-ordination are much more fully developed than in early childhood. Children of this age are becoming more sensitive to "nuances of feeling" in visual quality. They are fascinated with how things work, with cause and effect, and are now able to make consciously planned choices (1978, p.186-201).

Both Chapman and Churchill note that children's sense of humor at this age is, by adult standards, somewhat "undeveloped." Churchill notes that it is obvious and often "corny," while Chapman refers to the fascination which these youngsters may have for the macabre and the satirical.

The preadolescent period may be a time of ups and downs, a time of testing new found concepts about oneself and about reality. The bittersweet quality of this period is caught by Churchill in this passage:

> Though in our culture preadolescence seems to be a destructive, difficult period, regarded with understanding it can be viewed as a very touching phase in a child's life, both immensely sad and deeply exciting. It is at once a death and a birth. It is at this point that the individual boy or girl chooses, out of countless possibilities, a specific form of

> being and specific modes of behavior acceptable to our society. In the process, certain unique qualities must atrophy while others grow. (p.39)

A Critical Period For Drawing Development

Chapman discusses the "crisis of confidence" which many children experience in drawing at this age as occurring "when their ideas and concepts outstrip their skills in creating visual forms" (1978, p.187). Gaitskell, Hurwitz and Day cite several factors which may be related to an extremely cautious attitude which begins to develop. Social awareness, sensitivity to peer opinion, and unrealistic expectations cause many to view their drawings very critically (p.165). According to these art education experts, this self criticism "marks the beginning of a representational stage when children desire to develop technical competencies and expand their repertoire of representational skills" (p.167). As these writers point out, this may be linked to "qualitative changes in mental ability" occurring throughout this period.

Smith (1983) states that preadolescents are now "able to combine and organize thought in new, more complex logical arrangements" (p.84). Combined with a new found ability for reflection, and a desire to see themselves as different from younger children, it is not surprising that they would like their drawings to be more realistic or to "look right." The schematic, symbolic forms that these children considered perfectly acceptable a year or so before are now deemed completely inadequate.

In an effort to emulate more "adult" forms of imagery, many children at this age draw on sources of graphic representation which they see around them in cartoons, comic strips, television, magazines, and so on. This aspect of preadolescent drawing can be treated very unsympathetically by those who see media influences and copied forms as inhibiting creativity and originality. In current art education literature, both "copying" and "creativity" are issues which have continued to be debated. Because the discussion on copying is related to the present study, it will be examined further in a subsequent section of this review.

Preadolescents are generally interested in a wide range of subject matter. Some develop an intense interest in drawing "birds, fish, horses, sports, cars, bikes, and planes" (Chapman, p.188). Monsters and science fiction may be themes for some children. Differences in subject matter are, of course, related to whether drawings are spontaneously done or not.

In early studies on the subject matter of children's drawings, investigators found that humans, plants, animals, and houses were frequently incorporated into pictures drawn by children up to the age of ten, but that children over the age of eleven more often drew separate objects (Lark-Horovitz, Lewis & Luca, p.36). This suggests an increasing interest in drawing objects realistically. Other subjects which interest preadolescents are self-portraits, nature, and the representation of feelings through abstract design (p.35-45).

Through their work on analyzing the visual narratives of children, the Wilsons found a broad range of thematic material. About twenty themes were identified ranging from quests, contests, and conflicts, to growth, origins, creation, destruction, and death (Gaitskell, Hurwitz & Day, p.156). Some children who continue to draw spontaneously and frequently in preadolescence may continue to deal with these reality-defining themes through drawing. For others, verbal and written communication become more intense modes of expression.

The Preadolescent With an Above Average Interest in Drawing

Young children spend a great deal of time drawing spontaneously. Clearly, as preadolescence approaches, a preoccupation with graphic expression is on a decline, although many children do continue drawing on their own with little or no guidance and with an intense and consuming interest. These individuals are, as Gardner characterizes them, "a select group of youngsters - perhaps those with special talent, perhaps those with no alternative means for self-expression, perhaps those with a supporting environment, unusual motivation, or even marked obstinacy" (1980, p.11). The whole aspect of why some children continue to draw and others stop at this age is, thus, open to speculation and further research. Part of the present study involved asking selected children who exhibited an above average interest in drawing what drawing meant to them - their feelings about drawing, their perception of their ability, their reasons for their continued interest.

Quite possibly, one reason for some children continuing to draw is that they have overcome the crisis of confidence which most preadolescents experience. The question is: can further study of this high interest group help us in speculating on how a crisis in confidence can be averted, channelled, or changed for those who have given up on drawing at this age? A second question is: how can these children with an above average interest best be encouraged to continue perfecting and enlarging on their technical skills, and to begin viewing their work more aesthetically and artistically? If this high interest in drawing is in any way related to artistic talent or giftedness, should such children be identified and given appropriate guidance? Defining artistic talent and giftedness is not easily done. The final section of this review considers some of the current literature on the artistically talented.

Should Drawing Be Taught? Continuing Search for Teaching Strategies

Establishing that preadolescence is a critical age for drawing development, educators are, in a sense, faced with another dilemma. If drawing is considered an important skill that is teachable and learnable, then instructional intervention is called for at this age. If, however, drawing skill is intimately connected with talent and innate ability, or if the making of visual statements is a result of a burning desire to express oneself in this manner, then, perhaps, there is little point in drawing instruction for all children. Skill in drawing (technical mastery of realistic representation) is not, in itself, artistic expression. Many argue, however, that convention must be mastered first, and that children who are striving to master conventions at this age may be the artists of tomorrow.

Vincent Lanier is an art educator who calls for a totally new paradigm of visual arts education. In Lanier's somewhat controversial view (1986), "only a small portion of those we teach will ever make art after they leave us. All of them, without exception, will have to deal with art as viewers" (p.6). Therefore, Lanier calls for a new conception of art education which emphasizes knowledge about art, and which takes its cues from the fields of aesthetics, art history, and art criticism, and de-emphasizes the making of art. According to Lanier, "the millstone of encouraging self-expression and creativity" serves to keep art education as an instrument for other behavioral and developmental aims. But, can drawing instruction be argued for on other than "artistic self-expression" grounds? Other research which is exploring the role of cognition in drawing, points to the importance of drawing quite apart from its expressive aspects.

According to the Wilsons, acquiring skill in drawing is as unrelated to art as acquiring skill in language is to the writing of poetry. The Wilsons (1977) state:

> Learning to form and employ visual signs might be considered analogous to the process of learning to form and employ words. The simple employment of words is a far cry from writing a poem, a story, or a novel. Yet each has at its core words and relationships. Configurational signs are the core of art; yet through -out our study we were seldom able to trace the sources of images back to schools or more specifically to art classrooms. (p.11)

According to the Wilsons this lack of drawing instruction in schools is related to a belief in "the natural unfolding of artistic development" and the widespread fear that outside influences squelch creativity. Meanwhile, interested children are teaching themselves to draw using age old methods of copying, borrowing, and so on. In their recent book, Teaching Drawing Through Art (1987), Wilson, Hurwitz, and Wilson set out a program for the use of works of art as exemplars for teaching drawing. The rationale is that the child should be shown the very best models of drawing available.

Educators like the Wilsons favor a program of drawing instruction in art education programs, but quite apart from its role in art, the skill of drawing is important in other respects. Lansing (1981) notes that the study of the role of drawing in education has been "relatively insignificant." Lansing's empirical research into using drawing to aid in the formation of mental representations which increased retention, showed a positive correspondence. Lansing concluded that drawing "helps children to learn and remember the visual characteristics of the figures they draw, and it does so more effectively than does mere observation or tracing of these figures" (p.22). Van Sommers' research into the kinds of drawings that adults make in everyday life is interesting. Sketching maps or house plans, doodling, amusing a child, and solving puzzles and games, are a few of the ways ordinary adults use drawing. Drawing for most adults is infrequent, but "it remains, like speech, a complex skill with considerable structure, most of it tacit and unrecognized" (1986, p.65).

For Edwards (1979) "the purpose of drawing is not to put lines down on paper any more than the purpose of jogging is to get somewhere" (p.199). The purpose of drawing is the exercising of vision, the sharpening of the visual sense, with the ultimate goal being to see the world more fully. In Edwards' view, the ability to draw realistically from observation is easily taught to anyone, through techniques and exercises which allow one to use an altered state of consciousness, a mental shift to a right-brain mode (p.4-5). Split-brain research is on-going and no doubt will have important implications for education (Gaitskell, Hurwitz & Day, p.26-27). Edwards' methods for drawing instruction are comparable to McFee's (1961) theory and methods of perception-delineation. At what point, should methods of observation drawing be taught to children? Are preadolescents with an above average interest in drawing attempting this form of drawing on their own? If they are not, would they find it an engaging form of learning to draw realistically?

Drawing from observation has not been an important part of art programs for younger children. As Smith (1983) explains, the reasons for a bias in favor of memory work rest on a somewhat, if not, fallacious, then, incomplete assumption from early research that children's drawings did not look any different when they drew an object which was placed in front of them (p.23). Smith conducted a study with children aged 7-9 and concluded that children would readily draw from observation if given the opportunity. The drawings from observation differed markedly from memory drawings in the inclusion of richer detail.

The same conclusion was reached by Burton in research with preadolescents. In the fourth of a series of articles (1980), Burton discusses a study conducted to find out what preadolescents meant by making their drawings look "right" or "real." Students were asked to make two drawings of the same subject - one drawing from imagination and one from observation. The model was a seated female dressed distinctively. Although the observation drawings were not "photographically precise" the children themselves considered their drawings from observation as more "real." Two aspects of the model were considered extremely important to the children in their attempts at realistic representation - the sitting posture and the clothing details. Success was measured by the degree to which these details had been captured.

Burton's study supported the view that children can and will draw from observation if presented with visual sources. Burton's study strongly suggests classroom activities that provide "a balance between imagination exercises and observational problems" as a teaching-learning strategy for preadolescents (p.30).

Pariser (1983) advocates a cognitive approach to teaching drawing to older children. In this approach, the child should be seen as "novice craftsman" rather than as creative artist. Just as the novice craftsman in the period of apprenticeship acquires stereotypes and conventions, so should the child learn the conventions, rules, techniques, and skills for drawing. Using such an approach, the child might be introduced to works of high craft from the world of art which could be used as models. As a drawing problem, Pariser first asked children from grades one to five to draw a rhinocerous after listening to Kipling's story. He then presented children with an enlargement of Durer's rhinocerous (from the 1512 woodcut) and asked them to copy it. Pariser discusses the results:

> When I compared the copied drawings with other drawings done purely from imagination, I saw that the copies were distinguished by being more complete, larger in scale, and very inventive in their use of crayon and pen and ink lines. The children never created slavish imitations. What they did do was to observe the quality of high craft in the reproduction and then, within their limited capacities, they strove for an equal level of intensity and invention. (p.53)

Although Pariser's use of an art model for teaching drawing in this study appears to have had successful results, copying continues to be a controversial issue.

The Copying Controversy

Recent Literature on Copying

Viktor Lowenfeld in 1947 wrote, "Don't impose your own images on a child! ....Never give the work of one child as an example to another! Never let a child copy anything!" (p.3-4). Lowenfeld, of course, held that such techniques would hamper creativity and self-expression. According to the Wilsons (1977), no dictum has been more influential in art education, however, as a consequence, educators and researchers in child art have paid little serious attention "to the very drawings - the copied ones - that could reveal the true nature of artistic learning" (p.5).

After several years of investigation, the Wilsons concluded "that the most gifted and the most productive of young people in art drew primarily from images derived from the popular media and from illustrations" (p.5). Drawing from such outside sources as comic books, these children were very advanced "in their ability to present visual ideas, and depict such things as foreshortening, perspective, and action in their drawings." One youngster, Anthony, for example, had drawn about ten thousand action figures in the style of Marvel Comics superheroes (Wilson & Wilson, 1976). Although Anthony did not copy directly, his careful observations of how these figures were drawn, and his constant practice, enabled him to replicate at will countless poses. From their studies the Wilsons concluded that without cultural models to follow and imitate, children's drawings would not advance beyond the early stages.

The Wilsons state rather forcefully: "We believe that there is nothing inherently wrong with young people's being influenced by teachers or with their copying behavior" (1977, p.11). They condemn, however, school art programs that give children so little to be influenced by that they must turn to sources "outside the fine arts" for their instruction. In 1982, they add the cautionary note that children who "adhere to copying as a crutch" and who make "no attempt to go beyond the copied image" need guidance, since copying, can, indeed, be detrimental to development in such cases. Nevertheless, they argue the positive aspects of copying are that it helps children to gain confidence in drawing, and to achieve mastery of conventions, while aiding them in perceiving details more carefully (p.76).

On the other side of the coin, the views of such respected art educators as Lindstrom must surely be considered. In Lindstrom's view (1957) "art teachers deplore copying" because it leads to mistaken notions about art (p.61). Copied drawings may exhibit virtuosity, patience, persistence, mechanical skill, and dexterity, but the children themselves lack an understanding and serious appreciation of genuine art. The media sources adopted by preadolescents are "crude, lively, and vulgar versions of beauty, fame, wealth, power, and success that are popularly symbolized" particularly in the mode of cartoon stereotypes (p.60). Admiration for such copied work by their classmates "encourages a cheap and trashy taste."

Feldman's views reflect a more sympathetic understanding of the preadolescent while at the same time not condoning copying and imitation as desirable end states for children's art work. Feldman (1970) states:

> Unfortunately, some art educators view imitation and copying as a type of moral lapse, as an almost criminal act similar to stealing. They may do so because their own artistic preparation placed an extravagant value on originality. But imitation has always existed in art, and it is certainly not to be suppressed during preadolescent years. This is the time when children develop a group consciousness based on sex, neighbourhood, friendship, personality affinities and so on. They have leaders and heroes whom they consciously imitate in speech, dress, and total lifestyle. Their ego-ideals are forming and these ideals play a role in their socialization - their adaptation to the standards of their peer groups. Teaching strategy, therefore, should focus on the expressive content of the child's work rather than its innovativeness in form or technique. (p.112-113)

Copied drawings may well have little artistic value but they may indicate the struggles, dreams, and ideals, the heroes and heroines of this age group. What is copied and why can often give us insights into the lived reality of these children.

If drawing is considered as more of a cognitive activity rather than as an emotional, creative, and expressive activity, then certain kinds of copying problems may, indeed, be viewed as productive teaching strategies, as Pariser (1980) argues. Pariser bases his argument on the "+1 phenomenon," identified by psychologists as the effect "that when progressive change occurs in cognitve development it is to the next level above the one at which the individual finds himself" (p.32). Exposure to more advanced models could bring this change about.

Pariser conducted a study in which he asked children to complete a drawing of a wrecked car while working from an adult, perspectival drawing of an antique automobile. This "did not result in totally stereotyped responses, and in many cases had the effect of moving a child's representational method from one developmental level to another" (p.32). Two aspects of Pariser's study should be noted: first, there was a more positive effect on older rather than younger children, and second, this strategy is only productive for increasing "the acquisition of certain kinds of drawing competencies." However, for preadolescents who are naturally copying and borrowing from popular media sources, and from one another, and who are searching to draw realistically, Pariser asks, "why not provide children with challenging representations to work from rather than the pablum of Snoopy dogs and Smiley faces to which they normally gravitate?" (p.34-35)

There is a difference between copying in the interests of learning a drawing technique or convention, and copying without any understanding. Gaitskell, Hurwitz, and Day state that "graphic images become stereotypes for children only when they are unable to utilize them with flexibility and understanding" (p.164). If the child learns how to use a graphic image flexibly, then it is no longer a stereotype. Lark-Horovitz, Lewis and Luca concur that "truly able children copy for the purpose of acquiring technique, but they later study and draw from nature and develop their own style" (p.200). Thus, copying can be a "generative means" or an "end in itself" (Gardner, 1980, p.175).

Need For Further Research

Smith (1985) sums up the current discussion on copying and outlines the areas requiring further research. In Smith's view, "we need much more information about which models children choose and why, about what children take (and do not take) from these models, and about how they modify models" (p.148). Some studies on children's use of comic strips have been done, and it would appear from this research, although sketchy at this point, that the child's artistic *intentions* in selecting and using models are not well understood. How children adapt the comic strip genre (even including stock characters) to their own expressive, artistic, and individual needs is an area requiring more research. With reference to the creation of comic strips by children, Smith states that we need further research "to examine children's use of themes, images and organization more thoroughly and most particularly, research to identify appropriate classroom use of the strip. In addition, it will be important to study within panel organization and composition" (p.154).

The present study hopes to add, at least in small measure, to the existing literature, by reporting on the results of asking a small group of "high interest drawers" where they get their ideas from, how they use copying, and why. Furthermore, one child in the writer's study was found who created several issues of his own comic strip. How he has developed his characters, his organization of both literary and visual content, and his choice of themes, may provide helpful to the kind of research suggested by Smith.

Relationship of Drawing to Artistically Talented

Need for Identifying Artistically Gifted and Talented

It is, perhaps, somewhat of a truism to note that many adults have pursued careers in particular areas because a far-seeing teacher recognized a special talent, skill, or gift, and gave appropriate encouragement or challenge. It is just as possible that many have succeeded in spite of, not because of, such recognition. But what of those individuals who had promise or potential that remained untapped? We might ask, is not the goal of education to help _each_ child develop to his fullest potential, and does not identifying children as "gifted" or "talented" lead to elitism and egalitarianism? It should be noted that the _Alberta Elementary Art Curriculum Guide_ (1985) recognizes the gifted and talented as a "special needs" group of children in art (p.48). The question, really, is not one of identifying in order to "label" or set up "elite" categories, but to identify in order to help. Might children who "draw all the time" and have a consuming interest in this activity have a potential that is not being recognized in typical classrooms because teachers see it as a "waste of time"?

Drawing is not considered a high priority skill development area in elementary schools, nor are most children encouraged to spend a great deal of time drawing, as this quote from _The Little Prince_ so poignantly reminds us:

> The grown-up's response ... was to advise me to lay aside my drawings ... and devote myself instead to geography, history, arithmetic, and grammar. That is why, at the age of six, I gave up what might have been a magnificent career as a painter .... Grown-ups never

> understand anything by themselves, and it is tiresome to be always and forever explaining things to them.
> (quoted in Clark and Zimmerman, 1984, p.37)

Every class "doodler" is not an artistically gifted student, but there is evidence that some of those preadolescents most preoccupied with drawing (at an age when many are drawing less) are among the artistically talented. Often teachers are unaware that such students may spend considerable time drawing outside of school. Wilson and Wilson (1976) state:

> Teachers often are ignorant of the spontaneous art of young people; when they are aware of it they often try to suppress it. These teachers ask, "How do we stop them from drawing war scenes, pretty girls, monsters and the like?" We ask in return, "Why would you want them to stop?" (p.446)

Reasons for teachers' general reluctance to give more than a passing glance to the spontaneously produced drawings of preadolescents are, as previous sections of this literature review indicated, due to long held assumptions about the nature of artistic activity, and conceptions (or misconceptions) about child art, the nature of "creativity" and so on.

Characteristics of the Artistically Talented

The preadolescent who engages in a great deal of spontaneous drawing may or may not be artistically talented. However, Stalker (1981) and Clark and Zimmerman (1986) indicate from their research that drawing ability is of fundamental importance to artistic giftedness in children.

The Alberta Elementary Art Curriculum Guide lists the following characteristics of the gifted and talented in art:

> Precocity. Often first emerges through drawing. Rapid development through stages. Capable of extended concentration on a problem. Highly motivated and have a drive to work on own. Work may show the following characteristics: Verisimilitude (being true to life), visual fluency, complexity and elaboration, sensitivity to art media and random improvisation.
> (1985, p.48)

These characteristics are culled from those compiled by Gaitskell, Hurwitz and Day (1982, p.380-384). It should be noted that the complete list includes two other characteristics: "possible inconsistency with creative behavior" and "art as an escape." Some artistically gifted children have acquired their drawing status through many hours of practice and may not favor "journeys into the unknown." The gifted child may use drawing as an escape from reality and as an outlet for fantasy.

The Wilsons (1982) cite other characteristics which the artistically gifted children they studied had in common. Characteristics identified by the Wilsons are: 1) strong desire to escape boredom, 2) awe at their own ability, 3) drawing characteristics developmentally advanced for their age group, 4) unusual visual memory, 5) active imagination, 6) preference for drawing alone to social encounters, 7) extraordinary ability to solve graphic problems, 8) personal goals for skill development, 9) early realization of their own ability, 10) strong sense of visual order and aesthetic awareness (p.162). It is important to note that the Wilsons then express the idea of "giftedness" as having considerable leeway. They state: "The most artistically gifted children possess almost all these characteristics. Less gifted but still unusual children possess some of them - sometimes to an exceeding degree."

An interesting example of special ability is the "talented specialist" - the horse specialist, ship, train, or machine specialist. These are children who are remarkably adept at a particular subject, and they are "draftsmen in the adult sense" producing "complicated, though lucid, designs" (Lark-Horovitz, Lewis & Luca, p.200).

The most recent and comprehensive study of the artistically talented is that of Clark and Zimmerman (1984). In this work, identification of the gifted, teacher characteristics, appropriate curriculum content, and the administration of programs designed for the gifted, are subjected to a thorough review of pertinent research and inquiry, both historical and contemporary. In the words of these researchers, "neither children nor adults are intelligent or not-intelligent, nor are they talented or not talented. Things are not that simple" (p.18). To a certain extent, then, identifying talent is a task of identifying "degree."

Clark and Zimmerman suggest the use of "naive to sophisticated" continuums for identifying various aspects of visual arts learning. They also suggest an array of methods ranging from standardized tests, collections of work samples, observations of characteristics, to biographical inventories, for identifying gifted children for special programs in the visual arts. Hurwitz (1983) states, as well, that a continuum of "average ability, to aptitude and flair, to giftedness and talent on to the level of prodigy and genius" (p.15), is a useful guide for identification.

Connection With The Study

The research undertaken in this study does not set out to identify children who are gifted and talented specifically. However, since it tries to give a more complete picture of atypical individuals who are identified by their teachers as having an above average interest in drawing spontaneously, it is assumed that these children may, as individuals or as a group, exhibit many of the characteristics of the gifted as identified above. Where possible, such connections will be made.

Summary of the Chapter

This chapter has attempted to provide an overview of recent literature directly relevant to the study.

The introductory section, Recent Literature on Children's Drawing, focussed on key insights which have been gained in recent years as to why children draw and how children learn to draw. The realization that often children's drawings are visual narratives, and the understanding that many drawings are part of larger fantasy worlds are key insights which have resulted from talking with children about the meanings of their drawings. The importance of cultural influences and children's use of popular cultural models for drawing are previously neglected areas which have been recently studied.

The key section of the review, The Preadolescent and Drawing, briefly summarized the characteristics of this age group and salient features and concerns relating to preadolescent drawing and teaching drawing to preadolescents. The literature reviewed showed that there is a consensus among many educators that the period of preadolescence is a decisive one for drawing development. But, as has been shown, many questions remain unanswered, among them how best to teach drawing to students of this age, and how to help students who have an above average interest explore this interest or, possibly, talent fully.

The final two sections of the review raised questions and concerns of current interest to art educators. The section on _copying_ relates to the present study in that one of the study's interests is to explore sources of images and models children choose for drawing. High interest drawers may be _artistically talented_, thus, this section of the review has provided background.

CHAPTER THREE

DESIGN OF THE STUDY

Introduction to the Chapter

This chapter presents a rationale for the method selected, and provides details of the procedures used throughout the study in collecting, analyzing, and interpreting the data.

Selection of the Research Method

The case study method seemed appropriate since the study, an exploratory one, was an attempt to further understanding of a particular case, "the child as high interest drawer," and to relate emerging insights to other recent literature on children's drawings. Stake (1978) defends the case study method as particularly suitable "when the aims are understanding, extension of experience, and increase in conviction in that which is known" (p.7). Further, there were many variables: the study hoped to explore motivations (why these particular children continued to draw), subjects (what these children drew and how), sources of imagery (copying, memory, imagination), perceptions of aptitude or talent, as well as other variables that would emerge as the study progressed.

A single case study was first considered for this research. A preliminary "survey" of ten or so children would be conducted to find an appropriate subject for a case study. However, as in most research, chance plays a role. A suitable subject for a case study was very quickly discovered. (A detailed statement of why this child was selected is presented in Chapter Five in Stephen: A Case Study.) At this point, the "survey" could have been brought to a close, its function complete. However, it became apparent to the researcher that expanding the "survey" from quick interviews to more intensive interviews with a larger number of children could provide for a richer and more layered study, and might become a means of generating data for comparative purposes. As well, a greater degree of generalizability might be obtained. Miles and Huberman (1984) suggest that increasing the number of cases, and purposely looking for contrasting cases are two means that may be used to help assess or confirm whether one's case is "representative" (p. 27). As the interviews progressed, a second case (Chapter Five: David) was discovered which did, indeed, provide a contrast to the child selected initially. Thus, the results of interviews with a group of sixteen children are reported in Chapter Four, and two individual studies are reported in Chapter Five.

Procedures

The study was conducted with the assistance of personnel in the Edmonton Separate School System, Edmonton, Alberta, a city of approximately 600,000 people. The Edmonton Separate School System is a major, publicly funded system responsible for the education of approximately 30,000 students in 85 schools. The principals or vice-principals of seven schools were contacted. A personal visit was arranged with each administrator and the study was explained. Administrators were asked to check with their Grades Four, Five, and Six teachers as to whether there were children in their classes who had "an above average interest in drawing," explained colloquially as "the child who draws all the time." Copies of a concise statement explaining the proposed research were left with each administrator. Teachers were asked to identify students who exhibited the following criteria:

1. draws spontaneously and frequently
2. prefers to draw rather than other activities in free time
3. appears to have flair, aptitude, or talent in drawing
4. shows task commitment or concentration when drawing

The total number of Grades Four, Five, and Six students in the seven schools contacted was approximately 500. From this population, 17 students were identified by teachers as children considered to be high interest drawers. Of these, 14 were boys and 3 were girls. Two students were 9 years old; seven were 10 years old, and eight were 11 years old. An eighteenth child, a ten year old boy, who was "discovered" by the researcher, was first identified through a parental contact and later through a school contact. This child became the primary case as the study progressed.

Methods Used For Data Collection

General qualitative research methods were selected as appropriate. The primary method used in the study was the intensive interview. Bogdan and Bilken (1982) state that "individuals who share a particular trait, but do not form groups, can be subjects in a qualitative study, but interviewing is usually a better approach here than participant observation" (p.60). Since this study was not aimed primarily at observing the children drawing, but in soliciting their thoughts, feeling, and perceptions about themselves as drawers, interviewing was considered an appropriate method.

In the intensive interview situation, topic guides or a few structured questions are sometimes used. Since the investigator hoped to be able to make comparisons, a semi-structured interview format was adopted (See Appendix A). At some point in each interview the same questions were asked, but many other questions, probes, and confirmations were also used. In the intensive interview situation, the researcher is the "data gathering tool." A willingness to let the children talk, a sympathetic interest, and probing for more detail on responses were found to be effective. All interviews were tape recorded and later transcribed. During the interview sessions, notes were also made on drawings which the children brought with them. Copies of drawings were sometimes made with the children's consent.

One intensive interview in a school setting was conducted with each of sixteen children. For the two children who were studied in greater depth, additional methods were used. These methods are explained further in Chapter Five. In brief, for the primary case study the following methods of data collection were used: interviews with the child, his teacher, and his parents; observation of the child in his school setting during art classes as well as at other times; document collection. The interviews with the child were generally conducted in the home setting. Document collection took the form of a sketchbook. The sketchbook which became an important tool in data analysis included: 1) a set of ten drawings representing variety in subject matter which were photocopied and labelled; an accompanying tape recording of the child's own explanation of each drawing; 2) drawings labelled "experimental tasks" in the sketchbook included different kinds of drawings which the researcher requested the child to attempt in the course of the study; 3) a second set of photocopied drawings; 4) detailed original drawings. The child selected as a contrasting case was not observed in school, although the initial interview was conducted at school. Further interviews were in the home setting. An extensive document collection was assembled and photocopied for later analysis. In both cases, the drawings were considered to be an important source of triangulation. For example, changing drawing interests could be verified both through discussion with the child and by an examination of actual drawings. Triangulation, as Borg and Gall (1983) state, refers to the strategy of using several different kinds of data to explore a single problem or issue (p.491).

Time Frame

The delimited parameters of the study and the use of a semi-structured interview format, permitted data which were pertinent and applicable to the concerns of the study to be collected in a relatively short period of time. Through January 30 to April 22, 1987, interviews were conducted as children were identified. Actual time spent with the sixteen children interviewed once varied from about thirty minutes to an hour and a half each. The first individual study involved five home visits, approximately eight hours of school observation, and interviews with the child's teacher. The second individual study involved three extensive interviews and two home visits. In both individual cases, a collection of drawings was made and discussed with the children.

Methods of Data Analysis

Rather than an analysis and report of each child interviewed as a separate "case," which might have been considered somewhat "shallow" as well as boring to the reader, the researcher decided that the data from the sixteen cases interviewed once would be best organized around topics. Six topics which had been the primary focus of the interviews were categorized as: preferred drawing materials, time spent on spontaneous drawing, spontaneous drawing in school; content analysis of drawings, feelings associated with drawing, and perceptions of ability. The writer was well aware that, as Bogdan and Bilken state, "qualitative studies that report how many people do this and how many people do that ... are not highly regarded" (p.71). However, some aspects of the data could be "quantified," at least to a certain extent, and where appropriate this was done. An attempt was made to be fair and objective. As transcripts were analyzed, "exceptions" were noted as often as "similarities" and direct quotes from the children which were representative of the many or which reflected the exceptions were selected for analysis.

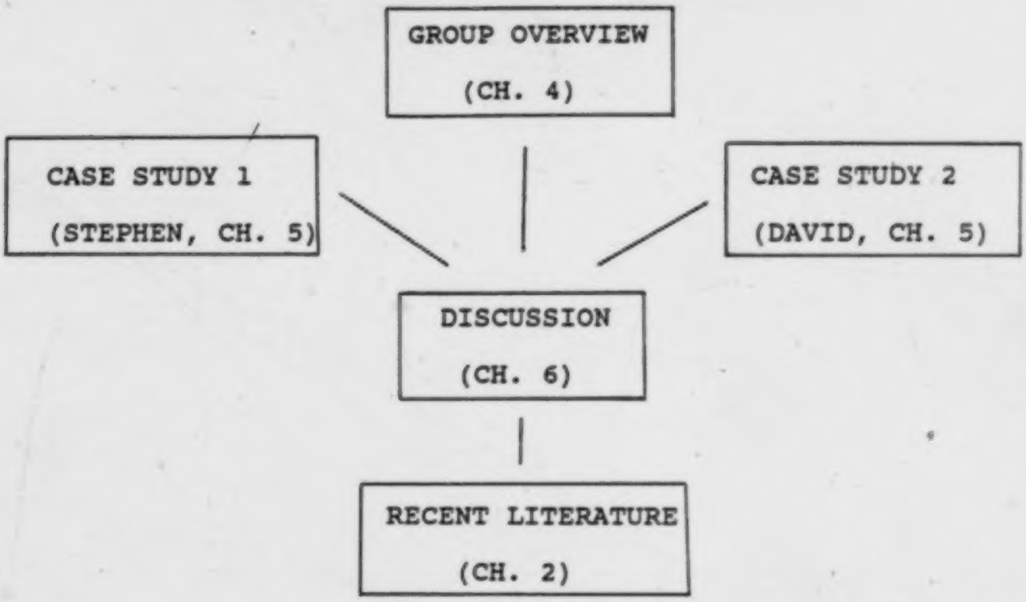
The topic which, in the investigator's view, was most significant and which generated the greatest understanding of the high interest drawer was the topic on "feelings associated with drawing." This category was analyzed through the following steps: 1) each transcript section related to feelings was recopied to a single transcript; 2) each response (or series of responses) was re-read carefully and notations made by each reply or series of replies; 3) six different types of replies were delineated; 4) the responses could be subsumed under three "umbrella" categories; 5) each series of responses was re-read and categorized; 6) quotations were selected for inclusion; 7) a summary analysis was written for each category of responses. Each of the other topics was analyzed similarly, although, depending on the topic, this kind of elaboration was not always necessary.

The results of the group data analysis are reported in Chapter Four as an overview. For the individual cases, reported in Chapter Five, the interview transcripts, field notes, and collected drawings were carefully scrutinized. An attempt was made to choose categories which allowed the children to speak, and which allowed the uniqueness of the children to be portrayed. The researcher's interpretations were reinforced by example, direct quote, or anecdotal information.

The flow chart in Table 1 presents a graphic conceptualization of how the different parts of the study are seen to be related.

TABLE 1

Graphic Conceptualization of the Study


GROUP OVERVIEW
(CH. 4)
CASE STUDY 1
(STEPHEN, CH. 5)
CASE STUDY 2
(DAVID, CH. 5)
DISCUSSION
(CH. 6)
RECENT LITERATURE
(CH. 2)

CHAPTER FOUR

THE HIGH INTEREST DRAWER: AN OVERVIEW

Introduction to the Chapter

This chapter presents an overview of the results of interviews with sixteen preadolescents who were considered to be high interest drawers by their teachers. In presenting this overview an effort has been made to focus on similarities _and_ differences among the children. Following the topical outline used in the interviews, the chapter is organized around six general areas: 1) preferred drawing materials, 2) time spent on spontaneous drawing, 3) spontaneous drawing in school, 4) content analysis of drawings, 5) sources of ideas or images, 6) feelings associated with drawing, and 7) perceptions about drawing abilities.

Preferred Drawing Materials

All of the children interviewed specified "pencil and paper" as the basic material they used for drawing. About half added that they also sometimes used ballpoint pens. Only two mentioned a color medium (oil pastels, pencil crayons), but this was "in addition to." Most preferred blank paper, but many used lined paper as well.

Several children showed an awareness of qualities of drawing tools by responding with specific descriptions. One boy uses "a soft lead pencil," another "an HB pencil." One girl remarked that she liked pencils because "they have a thickness." Another boy commented, "I use all sorts of tools." One of the boys had obtained a drawing kit through a television show. He described it in some detail:

> ...usually use a sketching pencil, blue with a black tip. I have a couple of those at home. Soft lead pencils. And I have a drawing pen. Like, did you ever watch that show The Secret City for kid drawing? They have this little kit that you could send away for that has all the drawing tools. I got that. That's what I usually use. It's got a drawing pen and ink. A big square brown eraser.

Half of the children interviewed specifically referred to a dislike of coloring. Sometimes this information was volunteered when another question was asked, as in this response: "No, I don't like drawing with a pen. And I never color my pictures." Other sample comments on coloring were:

- I don't really like coloring. I can color if I want to but I don't really like it.
- I'll use crayon for art pictures and that but not when I'm drawing like that cause it won't look good.
- I don't like to put color to my drawings.

Six of the sixteen children have either a binder, duotang, or folder at school in which they keep their drawing collections.

Time Spent on Spontaneous Drawing

The majority of the children responded to the question, "How often do you draw?" with a general answer such as "A lot! A lot!" or "whenever I get the chance." Some children were very specific. One boy said, "oh, about three times a day," while another said "usually once a day." Several children qualified their answers with explanatory comments such as these:

- Once in awhile because I like to make things almost perfect.
- Well, see, I don't limit myself to a certain amount of drawing time. But, I'd like to draw every day.

One boy explained in a very commonsensical way, "Some people like to read as much as they can. I like to draw as much as I can." Some children simply replied, "when I'm bored."

Most of the children felt that they had as much time for drawing as they liked. A few said that they would like to spend more time drawing, but homework, piano lessons, swimming, and soccer games were some of the the other activities which cut into their time. Many sketched or doodled in free time in school, but major drawings were reserved for weekends. One boy commented that he would only do a big poster on a weekend when he had "lots of time." Another boy who brought rolls of large size drawings to the interview, said, "Sometimes I don't draw for a week because I can't think of anything to do." His drawings provided evidence, however, that, when inspiration struck, he would spend many hours drawing at home.

Spontaneous Drawing in School

The majority of the children interviewed said that they "sometimes" drew spontaneously in school when they were "not supposed to," however, in general, they confined it to "free time," "after a test or something," or when "work" was finished. Several laughed in recognition. One boy's reply, "actually, a lot of times I do that," was representative of several. Spontaneous drawing in school appeared to be problematic for only one of the sixteen children interviewed. He replied with some indignation:

> Yes. Most of the time when I'm not supposed to. Mr. V- usually has to tell me about five times. Usually the fifth time he gets mad and sends me out of class so I just bring my art book along with me. Or, he'll tell me if he sees them on my desk once he'll rip them all up. So, if I have my stars I'll put them away, Cause, like one of them would take me about twenty minutes to draw ...

More typical was the response from several that they liked to do "a fast little thing" when class is "real boring." One boy admitted to occasionally drawing "little creatures from other planets" on the covers of his notebooks.

Content Analysis of Drawings

The data on content was collected in two ways. First, the children interviewed were asked what subjects they drew most often and if they had favorites. Second, an examination of drawings was made during the interview and the subject matter of these drawings was listed. All except two of the children brought some drawings to the interview. Many brought collections of drawings. A few children brought some school art work, but these drawings were not included in the data on subjects.

The range of graphic images drawn by these sixteen children included everything from doodles to large action pictures. In all, over forty-five different kinds of graphic images were identified. These forty-five were reduced to nine categories: 1) transportation; 2) landscape; 3) birds and animals; 4) original cartoon or comic strip; 5) copied cartoons; 6) spacecraft, robots, and action; 7) designs, including letters and doodles; 8) drawings from observation; and 9) miscellaneous. The ninth category "miscellaneous" includes funny people, boy skateboarding, goalies, houses, sports, underwater cities, knights and dragons.

A tabulation of categories of drawings for each child interviewed is displayed in Table 2. It should be noted

TABLE 2

Content Analysis of Drawings

SUBJECT Sex-Age	OBSERVATION	ORIG CARTOON	BIRDS ANIMALS	DESIGNS	SPACECRAFT	TRANSPORTATION	LANDSCAPE	COPIED CARTOON	MISCELLANEOUS
M-9					*	*+			*
M-9		*						*+	*
M-10	*+					*	*		
M-10						*+	*	*	
M-10				*	*+	*			*
M-10		*			*+			*	*
M-10		*	*	*	*		*		*
M-11			*			*+			*
M-11		*						*+	*
M-11	*		*	*	*	*+			*
M-11				*+	*	*	*	*	*
M-11	*	*+	*			*	*	*	*
M-11	*	*	*		*	*	*	*	*+
F-10				*			*	*	*
F-11			*+	*			*	*	*
F-11	*			*	*		*+	*	*
16	5	6	6	7	8	9	9	10	14

* One or More Drawings in Category
+ Favorite Category

that one child might have had ten copied cartoons, and another, one. No attempt was made to tabulate quantities, simply range or variety of subjects drawn. All of the children had a range that included three categories; seven children had drawings in five or more categories; one child had drawings in eight of the nine categories.

Sources of Ideas or Images

The interviewer began by asking the question "do you copy your drawings?" followed by "what do you copy your drawings from?" Some children responded, "photocopy?" or "do you mean trace?" Most of the children replied, "sometimes," or "some of them." One eleven year old boy explained the source of his superhero drawings by bringing a stack of some fifteen to twenty Marvel comics with him to the interview. For most of the children it readily became apparent, however, that "do you copy your drawings?" was a somewhat confusing question. Other questions, such as "where did you get the idea for this drawing?" elicited a much more specific response: "made that up," or "from a Mad book," or "the robots I copied." As a group, the children named books (Mad books, fairy tale books, fiction, encyclopedias); comics, television cartoons or commercials, movies, catalogs (pictures of toys), and drawings of other children as sources they had copied from or might copy from sometimes.

The copied imagery was not unexpected in drawings from this age group. More interesting is the question of intent. Some of the children copy in order to teach themselves how to draw a particular image or figure, then, they are able to reproduce the image from memory for use in their own drawings. Comments from two ten year old boys clearly show this intent:

- Well, like when I want to get the idea down I copy it and later on I draw it [from memory]. See, I like to get used to drawing it and then I draw it in a comic myself.
- Sometimes I see a good spaceship in a book. I'll copy it. And always when I'm drawing it, I'll look at it and sooner or later I'll have it memorized so I'll know how to draw it.

The eleven year old boy who copies superheroes from Marvel comics, uses the techniques he has learned to draw his own characters. When asked, in reference to one of his drawings, "did you have the comic book there to look at?" he replied, "no, I made these two characters up. They're my own things." A ten year old girl remarked, "I get some of the ideas from another drawing and then I just change it around a little bit or something."

Although almost every child indicated that copying was a source for some drawings, it would be entirely unfair to conclude that all the drawings seen by the interviewer were copied from print or electronic media sources. Four other sources of ideas and images for drawing were also found: observation, memory (of a scene or how something looked), imagination, and doodling that becomes a spaceship or whatever.

One eleven year old boy who shared his very realistic sketches of birds and abandoned houses, obviously has an excellent visual memory. He explained that on camping trips, as he is riding along in the family motorhome: "I just see a house and I get a good picture of it and then I draw." He also likes watching birds: "I like drawing birds. I usually watch quite a few of them." He also likes looking at pictures of birds in the encyclopedia. An eleven year old girl with a keen visual memory shared a detailed, realistic picture of a room interior that included an antique chair and dresser. When asked if her drawing was from a picture or a room in her house, she replied: "No, when I went shopping I went past this card I saw. I liked it so when I got home I started on it [the drawing]."

Several children had drawings completed by direct observation of the objects they were drawing, for example, coffee mugs, shoes, fruit.

One eleven year old boy who had a rather remarkable collection of drawings was interviewed about the sources of many of his ideas and images. The many categories of sources for this boy's graphic images make an interesting and varied list, as shown in Table 3.

TABLE 3

Sources of Ideas For One Eleven Year Old Boy's Drawings

Description of Drawing	Source of Idea or Image
creature with wings and dragon face	head from Ghostbusters body from a dream
Garfield, Odie, Calvin, etc.	comic strips
cars	books, dragster shows
funny cars	imagination
planes	encyclopedia
Kung-Fu Master	comic, video game
Dorvan Fighter	Dungeons and Dragons
White Knight	pictures; parts added
Clopex: creatures shaped like giant hands or trees	imagination
Guardian of the Manchurian Mines: a monkey kind of creature	saw name "Manchurian ponies; imagination
humanoid	idea from library book Really Weird Tales
creature that looks like a rock with a spiky back	imagination
"Omniorg" : composite of animal and human	imagination
"Squilgrag" : octopus type creature, eyes on tentacles	a little bit from the movie, The Enemy Line
elk	observed on a camping trip
Grant Fuhr	from a game where he made a great save
story picture	movie, King Solomon's Mines, imagination

Feelings Associated With Drawing

The question, "how do you feel when you are drawing?" elicited a rich and varied response. Three main categories or themes emerged from a detailed analysis of all the transcribed data relating to feelings. Although each child's very personal and individual response was not always easy to categorize, most of the responses can be grouped into 1) an affective aspect (feeling of involvement with the thematic and formal elements of the picture); 2) an instrumental/behavioral aspect (a means to some other end such as relaxation or coping with emotions); and 3) a cognitive aspect (thinking about the visual problem, absorption in the drawing task). Except for two children who mentioned only a cognitive aspect, most children freely revealed responses falling into two or more categories.

Affective Aspect

Nine children expressed in some way a very personal involvement with their pictures. When asked, "how do you feel when you are drawing?" two children, a ten year old boy and an eleven year old boy, immediately replied, "I feel like I'm in the picture," revealing that for them the visual narrative aspect of the drawing was very important. In explanation, the ten year old said: "Like for instance, I'm playing soccer. I feel like I'm in there or something like that - or just saved a goal or something. I feel sort of surprised." He affirmed that he thinks of stories that are happening as he draws. The eleven year old boy when asked how he gets "in the picture" when he is drawing his favorite "little creatures," replied: "I don't know. I feel how they are, like how they look."

Variations of "I feel like I'm in the picture" were given by several other children. Another boy showed that he is involved in the narrative aspects of his drawing in this way:

> If I'm drawing spaceships and shooting and that, I feel kind of excited, you know? Like this guy's going to shoot this guy; he's going to blow up! The explosion will make this guy - his wing will break! He'll fall down!

Involvement with the picture was suggested by others as an escape to another world. One boy said, "I feel that I'm free, that I can be anything that I want." One girl articulated her feeling about the drawing process: "Well, it's something like free - like you don't have to do it, but you kind of want to." One of the most insightful comments comes from an eleven year old boy:

> I just feel like I'm in a different division of a person. I don't - cause whenever I draw I don't listen to nobody and I don't - I can't think.

Three children connected daydreaming with drawing. An eleven year old boy suggested that when drawing he is "in a dreamworld. Cause sometimes I get an idea in my head and I've got to draw it before I lose the idea." A ten year old boy relates that he begins "daydreaming" during class and before he realizes it, he's drawn all over his friend's paper. Similarly, a ten year old girl finds that "when it's really, really quiet my mind just goes off somewhere else."

Instrumental/Behavioral Aspect

Several children suggested that drawing is a pleasant and enjoyable break. It is sometimes instrumental in solving other problems. Such answers as these were typical:

- Well, sometimes I get frustrated and I just draw and it helps me relax.
- Like, I'm resting and I don't feel like, as tense. And I take my mind off of what happened.

An interesting set of responses was elicited by asking the question, "do you ever draw to sort things out (for example, if you're feeling mad or sad)?" Some children recalled some very innovative ways in which they used drawing to calm themselves down, as this exchange of the interviewer (I) with a ten year old boy (J) indicates:

> I: Do you ever draw to sort things out? if you're mad? or sad?
>
> J: Yeah! Whenever I'm real mad, I'll try and draw flowers and rainbows to try and calm me down.
>
> I: No kidding. And does it work?
>
> J: Sometimes. But sometimes you just keep getting this picture of fighting in your mind. You're drawing flowers and all of a sudden the flowers have arms

and they're fighting each other.

I: Just can't help it?

J: Yeah.

I: But it sort of helps you by doing it?

J: Yeah, because afterwards, if I'm half calmed down, I'll look at it and it looks funny.

A ten year old girl jokingly responded: "Well, sometimes when I'm mad at my sister, I go draw her with a big, ugly face and big ears!" Drawing was often a ten year old boy's outlet for problems with his mom: "Yeah, if I'm feeling mad I'd draw a couple of guys killing my mom." He quickly added, as if feeling he had gone too far, " - if I'm real mad at her."

Although a majority of the children found drawing to be a positive release for strong emotions, one boy commented that he can only draw when he feels happy. In his explanatory response: "Never, no I can't draw when I'm mad. See, if I go to draw something I make a mistake. I can't draw when I'm mad."

Cognitive Aspect

Concentration on the visual or aesthetic problem was alluded to by ten of the sixteen children interviewed, by a mention of some aspect of trying to make the drawing come out "right." A comment typical of several was: "I would think about what I'm working on." This response from an eleven year old boy (C) was more detailed:

I: So you think about the problem and how to draw it?

C: Yeah, like I kind of like to have the picture going out of the [frame] like here. It gives it a better effect, I think. Like the Starship, it's coming out of the box. It makes it kind of like three - dimensional.

Another eleven year old boy discussed his feelings about drawing by references to all of the categories. This exchange with M- defies easy categorization:

I: How do you feel when you are drawing?

M: Depends on if my drawings are turning out pretty good. If they're not I'll rip them up a few times. Like, last night I was building a snow fort -that's sort of like drawing, right? And I had this igloo front on it but it was just this little hole and it kept falling apart, so I just went and picked up my hockey stick and said, "if you want to fall apart, fine, fall apart!" And "Bang!" on the side of the wall. Took a few shots to put a hole in it.

I: Building a snow fort is something like drawing? In what way?

M: Because I get to design how I want it... Cause see, like in art ... Like I don't like drawing people. I'm not too good at that. But he'll [teacher] tell us to draw something like a picture of a city and I'll draw like, space. And he'll tell me to start over again. Cause I like to draw just what I want to draw...

I: Do you ever draw to sort things out?

M: What do you mean? Like problems and that?

I: Yes, or if you're mad or something.

M: Well, at home when I have my book [drawing book] there - yeah.

An affective dimension, or involvement with his pictures is evident from M's insistence on choosing his own subject in art classes, and in his revealing answer to the "snow fort" query: "I get to design how I want it." In this same reply, as well as in his references to having drawings "turn out good," he reveals that he considers the graphic problems involved in drawing. Finally, a very emotional attachment seems in evidence throughout, but he does not elaborate further on how he might use drawing to relax or solve other problems.

Perceptions About Drawing Ability

When asked, "do you think you are good at drawing?" three of the sixteen children interviewed answered with an unqualified, "yes, I do." Only one child, a girl, replied "not really." The majority of the children replied with a qualified answer such as "depends on what I'm drawing," or "some people say I am." Most children gave a very modest assessment as these representative responses indicate:

- Well, some people say I am and I think I'm pretty good. I'd say I was about fair.
- Well, a lot of people say I'm excellent at it.
- I think I'm average. A tiny bit higher than average, but I don't really think I'm the best drawer. I just like to draw. I don't really care.
- Well, at some things I am. A lot of people can draw people better than I can, and some people are better at drawing objects.

A few children were critical of their ability compared with that of others their age. The ten year old girl who responded "not really," continued with the opinion, "there are a lot of kids in our class better than I am." An eleven year old boy commented, "I've been looking through Highlights ... eleven years old - better pictures than mine."

Of the sixteen children interviewed, only one had taken drawing lessons outside of school. This eleven year old boy responded:

> Sometimes I think I'm good at drawing. Sometimes I think other people are way better than me. Some people think [my drawings] are excellent.... [my parents] think it's good for me to have a talent like that so I could do something with it.

Further questioning revealed that almost all of the children interviewed receive a good deal of positive feedback about their drawings from other children, their parents, and their teachers. When the children were asked, "what do you think other kids think of your drawings?" many reported that other children liked copies of their drawings or asked them for help. Some of the children responded very enthusiastically. A ten year old boy said: "They just love them! Everyone's always asking me to do something for them!" An eleven year old girl said that her classmates "think I should be an artist." One girl described the response of others to her drawing ability with typical ten year old candor:

> Everybody - like the teachers whenever they want something drawn, everyone points to me. It's really embarrassing. "Jill, let Jill do it!" Like they all know that I would do it so - Or like in art, or if

> they need something on their title page, they'll say, "Jill, can you do this?"

Many of the children reported that they are encouraged by their parents or other family members to continue drawing. One boy said, "my uncle thinks I should keep it up." Another boy reported that his mom "really comments on it," and another said "my mom likes everything that's handmade." Several explained that their parents save some of their pictures. One ten year old boy's comment is touching:

> My mom saves a bunch of them in a binder. I gave her like roses. I don't give her no war pictures.

Although the majority reported encouragement from parents, one child said that her parents, "don't really care if I'm good at art or not, just that I get a good education." One boy said that his parents dislike his drawing: "I have to watch TV."

Several of the children mentioned that teachers sometimes chose them to help with posters or displays. For the majority, however, teachers seemingly did not give as much recognition as parents or other children. Some were not sure what their teachers thought; others said "they like it." One boy said, "my teacher thinks it's marvellous," but the perception of another ten year old boy is possibly more representative:

> Well, my art teacher encourages me to draw because she thinks I'm a good drawer. But usually my other

teachers don't like me drawing during class.

Summary of the Chapter

The preferred drawing materials were pencil and paper. Many of the children were aware of the value of proper tools for drawing. Over half the children disliked coloring their pictures.

For most of the children spontaneous drawing is a favorite activity. Sketching or doodling in school is, in some cases, "the tip of the iceberg." Many spend hours drawing at home as well. The majority of the children confine their drawing to "free time" in school. For a few, spontaneous drawing and doodling occasionally interfere with attention to other school work. For only one child did it appear to be problematic.

A content analysis based on the children's verbal descriptions plus a tabulation of the content of actual drawings examined, reveals eight different categories of drawings: 1) transportation, 2) landscape, 3) birds and animals, 4) original cartoons, 5) copied cartoons, 6) spacecraft, robots, and action, 7) designs, and 8) drawings from observation. A ninth category includes the many "one of" drawings that were looked at. All of the children had drawings in at least three categories. Half the children had a variety of drawings that could be included in five or more categories. The range of drawings was impressive.

The sources of ideas or images which the children use in their drawings were: 1) copying from a print or electronic source or from other children, 2) memory, 3) imagination, 4) observation, and 5) doodling. Many of the children copy from books, comics, television, and movies to get ideas, and in order to perfect drawing techniques that they can utilize for their own purposes. Most of the children have learned certain "patterns" for drawing, (for example, cartoons, spacecraft, and cars) which can be reproduced from memory "on demand." Several children have an exceptional visual memory and are able to accurately reproduce a scene or object from memory very realistically. More children were drawing from observation than was anticipated.

The richness of the responses to questions about feelings associated with the drawing process indicates that for these children drawing is a very important activity. For over half the children, some aspect of emotional involvement, a feeling of being "in the picture," was reported. For some, solving the problems of the drawing requires a good deal of active thinking and planning. Almost all the children sometimes turn to drawing as an outlet when they are feeling frustrated, angry, or unhappy. Thus, drawing is often used instrumentally to provide a relaxing break.

As a group, the children perceive themselves as "fair drawers," possibly better than average for their age. The majority receive encouragement and recognition, especially from other children and from their parents. Many seemed unsure of their teacher's views.

CHAPTER FIVE

WAYS OF INVENTING WORLDS: TWO CASE REPORTS

Introduction to the Chapter

The title for this chapter comes from Ellen Winner's Invented Worlds: A Psychology of the Arts and from Nelson Goodman's Ways of Worldmaking. This chapter presents case studies of two ten year old boys. Each boy in his own way invents a world for himself through drawing, but the techniques and form used are entirely different. The first case, Stephen, is more detailed and should be considered the primary case study. The second case, David, is introduced so that the reader may see a broader range of drawing interests. It is the intention of this chapter to give an account of the children and their talk about drawing with a minimum of discussion. The following chapter, Chapter Six, will discuss and interpret the findings.

Stephen: A Case Study

Context: Background to the Case

Stephen was previously known to the researcher as a child who was considered to have an exceptional talent for drawing. Five years ago, when Stephen was in Grade One, the researcher was teaching another class at Stephen's school, and recalls his Grade One teacher several times mentioning, "oh, you should see his drawings." In a recent conversation with Stephen's Grade One teacher, this teacher still remarks on the exceptional detail and realistic rendering of cars, planes, and spaceships, in Stephen's drawings at that age, noteworthy in that such "emerging realism" would be unexpected at this grade level.

Stephen's drawings in Grade One were extraordinary, but, according to his teacher, his verbal and written communication were very weak and he was socially and emotionally immature. Thus, on the teacher's recommendation, Stephen continued in Grade One for a second year. He remained at the same school for Grades Two and Three as well. The researcher had taught Stephen's older brother and sister, and an almost daily observed "ritual" was seeing Stephen waiting for his older sister to accompany him home, tie his shoelaces, or otherwise "get him together." The researcher recalls being shown some of Stephen's drawings by his Grade Three teacher. His Grade Three teacher states, in retrospect, that she considered him "very creative," and, as well, he influenced a group of boys who were "into drawing" that year.

At the end of Grade Three, Stephen's family moved to a new area of the city. In beginning the study, Stephen was remembered as a possible subject, however the researcher had no idea which school he attended. Gaining access to talk with Stephen was simplified in that the researcher was known to the parents and, at least, casually to Stephen. Thus, although Stephen was not identified by a (present) teacher as a child with "an above average interest in drawing," there is no reason to think that he would not have been so identified had that particular school and teacher been contacted.

In an initial visit with Stephen and his parents, the researcher was shown a large collection of drawings done by Stephen in the past, as well as currently. Stephen talked animatedly about his drawing interests, and explained in detail the subjects he was drawing and the techniques he used. A comment that he was using perspective in his drawings elicited the remark, "they're 3-D!" Stephen's mother recalled that once when she told Stephen she thought he was spending too much time drawing, he replied, "But, Mama, it's my life!" Stephen thus seemed a most appropriate subject for a case study. His present teacher was contacted and arrangements for observation in school were made. The following study is based on both formal and informal interviews with Stephen, his family, and his teacher, observations, document collection, and analysis. Meet Stephen.

Stephen and His Family: A Brief Portrait

Stephen is ten years old and presently in Grade Four. This is his first year attending a new school, and for the first time in his school life his older brother and sister, who are in junior high now, are not around to look after him. His teacher reports that "he cried a lot at first," but adjusted quite well. Stephen still has a few problems in using mature judgement: for example, as the leader of a group he selected classmates on the basis of popularity only to find that the "group" made an unsuccessful working arrangement. Generally, however, Stephen is "doing well" in school.

In some ways Stephen seems to have slight co-ordination problems. One day as the researcher accompanied him home from school he became quite frustrated in trying to unlock the deadbolts in his new home and complained, "Darn! I did this before." After several, unsuccessful, fumbling attempts, he managed to unlock the door. On the other hand, this incident may illustrate, rather than a lack of co-ordination, that Stephen has only recently been given the independence and responsibility for dealing with such simple, everyday matters on his own. Stephen is small for his age. This, coupled with the fact that he is the youngest in the family, has probably led to a certain amount of over protection on the part of his mother.

Stephen is a delightful child - engaging, open, and very polite. In the course of an interview session he would occasionally say, "Do you mind if I ask *you* a question?" During one session after school, he said, "You don't mind if I have a snack first?" Stephen becomes very animated when he talks about something that interests him. The words spill out trying to keep up with his thoughts and feelings, as this attempt at describing one of his drawings indicates:

> ... but it has *everything* - hockey there. This is like about two times - about *four* times bigger than the Coliseum! It has here - and other part I was just going - other part there'd be a - like, this city of *Troy* would be by a *mountain*. Right by a mountain. Like the - the Coliseum would be right by the *mountains*!

It would appear that for Stephen, his visual imagery is meaningful to him, but it is difficult for him to fully convey in words its compelling nature to others.

Stephen's interests include of course, drawing, but also riding his bike, playing soccer, reading, and taking part in family activities. It would not be unusual to find all three children drawing at home together: on one occasion a series of drawings made for dad's birthday was displayed "on the fridge," and on another occasion, the boys had made pictures for their sister's birthday. The family's ethnic origin is Eastern European and they take part in traditional dances and activities at their community's cultural center. Many religious articles can be seen in the home: a small shrine in the corner of the dining room is, according to Stephen's sister, "traditional." Several oil paintings done by relatives indicate a family interest in visual art.

Conversations About Drawing

Stephen uses "a pencil and eraser" for drawing. He may color a picture "when it's a special occasion," but adds, "I don't really like to color." If he colors a drawing he would use pencil crayons. He "hates" felt pens. Quite possibly, Stephen finds his line drawings aesthetically pleasing and complete, since he states that when a drawing is colored, "it doesn't look so nice."

During the research period, Stephen made a number of drawings. As well, he produced a folder of twenty or more pages of spontaneous drawings done in "free time" in school. However, although Stephen is obviously still drawing a great deal, he says himself that he is not drawing as much as he used to: "You should have come here when I was in Grade Two. You'd get a whole stack." He says there was a time when he would do "twenty pictures a day," and one summer he and his brother "used up all the paper." He hastens to add that he still likes drawing, but sometimes he now has soccer games and other activities.

When asked if he ever draws in school when he doesn't have to or is "not supposed to," Stephen laughingly replied, "I do that a lot of times!" He speculated that it was something like having an "angel and a devil" there, the latter saying, "it's OK to draw," and the former saying, "put it away." He recalled: "One time in Grade Three my teacher didn't allow me to draw for one week, and then I got real mad." Generally, however, in Grade Four he finds fewer opportunities for spontaneous drawing in school. Stephen's teacher insists that he must keep his "papers" in a folder in his desk, and he does not have much "free time" for drawing. Drawing as part of his art program in school is a minimal concern to his teacher, a point of view ascertained in conversations with his teacher and through observations in his classroom.

The range of graphic images Stephen draws is broadly based. In a representative collection chosen for analysis one finds: space related pictures, transportation (cars, helicopters, planes), goalies, hockey players, wizards and warriors, birds, landscapes, a few cartoon figures, castles, futuristic cities, army action, and weaponry. Stephen apparently goes through phases in which he gets involved in different kinds of drawings. A present interest in "cars" was preceded by "goalies," and before goalies, "there was drawing hills and valleys." He used to be "into spaceships and that stuff," but now he likes to work on the car details.

Stephen seldom directly copies anything, but he apparently has a strong visual memory. In an interesting "camera" analogy, Stephen says that he sometimes takes a quick picture: "Like sometimes I take out books and I just take a few quick pictures. Like how they're standing and that." Alternatively, he pays attention to TV shows and sees images he would like to draw. Sometimes, in order to work out, for example, how a goalie stands, he practices the positions himself. He occasionally makes up a few cartoons, but drawing cartoons or comic strips is not a major interest. Asterix The Gaul is, however, a favorite book. Revealing his visual orientation, as well as his active imagination, sometimes when Stephen reads books he likes to just look at the pictures and make up his own stories.

Through his drawings Stephen reveals his many "ways of worldmaking." In his highly complicated space pictures, one senses that there is a "story," a "world" where people are interacting and where great battles are being fought. Indeed, Stephen's descriptions of his space pictures reveal the visual narrative aspect. Two examples of Stephen's space pictures are included in Appendix B, Figures 1 and 2.

In the following description, Stephen talks about the drawing in Figure 2:

> This is the main thing of the whole station. Here's the Command Center. And these parts are lasers. And these are missile stations. And these are .... emergency passageways. Like in case there's an attack. So they can, like get out quickly .... This is a city. This is about as big as Edmonton! .... Those are like power stations, A, B, C, and D. And these are radar, 1 and 2 .... This is another launch pad right here .... There's quite a few other launch pads .... with antennas .... and there's a few roads ... it's not like really a gravel road. It's just like, you don't buy your own car. You just go in a little station and you just take a car and you just go right through with it. Like, people work here day and night. To protect the base. These are battleships, like, you know - you know, like in Star Wars, star destroyers? Well, they're something like star destroyers ...

One senses, also, that there are other meanings to Stephen's pictures, that they have a personal and, perhaps, private significance. His "goalies" have names like "Blue Savers" and "Red Fox." His car, the "Lecha" is "Made in Edmonton." It is only when Stephen is asked how he feels when he is drawing that he begins to reveal the fantasy embeddedness of his graphic images, and of their ultimate meaningfulness to him.

In describing how he feels when he is drawing, Stephen says: "I feel like I'm in the picture." In explanation, he continues that all his "goalies" are "number thirteen" because that is his lucky number and "cause I pretend that's me" (See Appendix B, Figure 3, Goalie). When he draws a car Stephen pretends "like I designed it. Like I really made it." Possibly, this explains why his car drawings are driverless, since Stephen can draw realistic human figures if he chooses. However, in these pictures, the cars are clearly, as he says, "just on display," the prototypes, as it were. When Stephen draws his pictures he likes the feeling of being able to control both the form and content. He reveals: "I'm commanding them ... I feel like I'm controlling everything." It feels good being able to imagine what he wants in a drawing and being able to give it form, to make it happen visually. Stephen says that he rarely turns to drawing as an instrumental means of coping with feelings of anger or sadness, but in a rather interesting example he recalls that he and another boy in his class once had nightmares and "we used to draw them and make fun of them." In this conversation Stephen continued talking about his dreams and nightmares, showing his sensitivity to that world of imagery: "The dreams tell you about the past - or the future."

Stephen considers himself "an OK drawer for my age, not, like terrible or whatever." He doesn't like "bragging" about it but in his mind he'll feel quite satisfied with a drawing and will think, "that's pretty good drawing there." It makes him feel "weird" and "like jello" when other children compliment him on his drawings, and he "hates" it when somebody says "this guy's an artist." Of course there are mixed feelings: "I feel kind of proud of it sometimes," but compliments should not be given "in front of everybody." As for his teacher's opinion of his drawings, Stephen seems unsure: "She's pretty interested. I don't know. I don't know her too well." He continues that "she doesn't really care. Like, when I have spare time she can't say don't do that." Stephen sometimes helps others to draw. He mentioned one friend whom he "taught," but speaking rather conspiratorily, he states, "I have a few secrets too, you know."

Several times Stephen indicated that he was "changing," looking for something "new" to draw at this point in his life. He believes that his drawing interests are changing "cause I'm getting older." He was not sure, however, that he would like art classes outside of school, and expressed the opinion rather nervously: "Then, you know, you might not be special ... everyone would be good." Since the researcher hoped to explore some of the ways in which the child with an above average interest and/or talent in drawing might be helped, or, if necessary, challenged, Stephen was asked to try different kinds of drawings which are described in the next section as "experimental tasks" for lack of a better term.

Experimental Tasks

Since Stephen did not have any examples of concrete objects drawn from observation in his "portfolio," the researcher briefly demonstrated, by using a small object in the room, how to do a blind contour drawing. Stephen seemed most interested in using a modified approach to contour drawing where he could look at his paper occasionally. As he made a drawing of his hand, he was quite taken with his ability to draw in this way and remarked, "it looks real!" Stephen's first attempts at contour drawing would be considered very good. As he drew he was very still, absorbed in the task, and proceeded slowly. On another occasion, he was asked to draw a tulip from observation, and again proceeded with remarkable concentration, saying "I can't draw and talk at the same time."

While the researcher was with him, Stephen appeared very interested in drawing from observation using the contour drawing method. He was asked to later draw five objects from around his house. These he drew rather perfunctorily, and with no attempt to use the suggested method. All five objects were realistically drawn with a fair amount of detail, but they appear to be lacking the sureness of line of his other drawings, and are somewhat dispiritedly drawn. It would seem that learning a method is not in itself a sufficient motivator for Stephen. Possibly, this method of drawing is best worked at in an instructional setting, and quite possibly, an interesting still life creatively arranged would appeal to Stephen's imagination.

On another occasion, the researcher showed Stephen the award winning book, Cathedral (Macaulay, 1973). In this book, the author-illustrator tells the story of the construction of a medieval cathedral through words and marvellously detailed line drawings. Drawing techniques used to create texture and density (for example, different kinds of hatching and cross-hatching) were pointed out to Stephen. The researcher suggested that Stephen might like to make a picture sometime using some of these techniques. The researcher was "rewarded" sometime later with "Stephen's Castle" (Appendix B, Figure 4). Interestingly, in Cathedral, the artist makes use of aerial perspective and Stephen has emulated this in his drawing. However, there are no castles in Cathedral, so Stephen's drawing provides a good example that "learning to draw from art" (methods proposed by Wilson, Hurwitz, & Wilson in the recently published Teaching Drawing From Art) will not necessarily result in sterile, imitative, or slavish copying. The art work shown to Stephen was a source of inspiration and a good example of many drawing techniques. But the motivation for the drawing had to come from

Stephen. The "castle" is one of the worlds to which Stephen returns in his drawings from time to time.

Attitudes Toward School Art

Stephen was observed in the classroom during art classes on four different occasions. On two occasions the class worked with clay, and during the other visits, drawing self-portraits and portraits of other students were the instructional activities.

In a class where basic pinchpots were the order of the day, Stephen crafted a little pot, irregularly shaped rather than round and somewhat reminiscent of a "toby jug." Facial features and feet were added to the pot, making a humorous and original statement. During the second "clay" activity, Stephen was observed in the process of painting a previously completed and fired figure. His realistic looking dinosaur was carefully fashioned and well proportioned. Stephen experimented with mixing various colors of paint to obtain appropriate shades and worked very intently. He appeared to be working for his own satisfaction and was reluctant to leave his work when the bell rang.

In the portraiture sessions, especially in the session involving "drawing another student," Stephen's behavior was in marked contrast to the general hilarity and noisiness of the group. He had his model "sit straight" and became seriously involved. Throughout the drawing process, Stephen looked at his model carefully, then looked down and drew a line or two. There was a constant interplay between observing and drawing. Occasionally, almost as if talking to himself, he would mumble, "trying to get the pattern of the eye," or a similar remark. Several classmates looked at his work. One boy said, "Stephen, let's see it," and a second remarked rather respectfully, "Stephen takes his time, too." Stephen's teacher asked the boy who was modelling for Stephen why he wasn't drawing Stephen at the same time. Stephen shook his head, and said, "no, he has to sit still," revealing that having his model hold a pose was important to his drawing. As the rest of the class prepared to go home, it being the last class of the day, Stephen continued adding details to his drawing.

It would appear, then, that Stephen is interested in many aspects of visual art making. He does not socialize when he works on his art in the classroom. He is capable of extended concentration on a problem, working out his own solutions as in mixing colors, or insisting on completing his drawing to his own satisfaction.

Conclusion

Stephen's competency and interest in drawing are remarkable, but one wonders if this potential will continue to develop. Hurwitz notes: "an artist is often someone who, at an early age, felt uncommon satisfaction with visual expression of one kind or another." Sadly, there are many "Stephens" who feel this sense of satisfaction, but they can only take their art so far on their own. Stephen is now the "resident artist" of his class, but there are indications that he is searching for new subjects, techniques, and methods. He will need the challenge of sensitive teachers in order to grow.

David: Another Way of World Inventing

Introduction

Unlike Stephen, David has not been drawing seriously ever since he can remember. About two years ago, David began drawing short one page comic strips or cartoons based on jokes or incidents he considered funny. He has now become something of a "specialist" in that he has just completed his sixth full length comic book of at least fifteen pages in which the exploits of his "own character" are detailed. As was noted in the first case study, Stephen rarely draws cartoons, so David provides an interesting contrast. David was interviewed a number of times at school and at home, but he was not observed in class, nor was he asked to attempt any other kinds of drawing.

A Brief Portrait of David

David is ten years old and in Grade Five. Drawing and reading are his favorite interests. He feels his drawing is probably connected with his reading: "because I read comics all the time, so I draw them, so it's similar." As well as reading comics, his favorites being Archie comics, he reads library books and magazines: "I read for an hour and a half before I go to bed every night." He doesn't care to watch TV very much. David is very articulate. He talks about "developing characters," "the storyline," using "details," and working on "expressions." His parents are sometimes amazed at his vocabulary, but mention that it is probably influenced by his avid reading. As well, David will often ask his parents for the meanings of new words he comes across. His dad says, "he is a very interesting boy," but jokingly adds, "he has a bizarre sense of humor." This past year David's parents enrolled him in a series of drawing lessons outside of school, and there is a good possibility that his interest in drawing will continue to receive encouragement from his parents. David will often make a short comic strip or cartoon in the evenings after "studying and homework" are done, but he does "the long ones" on weekends or holidays since they are time consuming. David feels a "sense of accomplishment" in completing his strips and enjoys sharing them with his friends.

David's World of Humor

As Angiola Churchill has said, the humor of preadoescents is "obvious and often corny." Slapstick, considered by adults as not being particularly "funny," is thought to be hilarious at this age. In one of David's cartoons, a guy falls from a window and goes "SPLAT!" on the sidewalk. According to David, this is just a "crazy idea," just a drawing that looks funny. It is not to be taken too seriously. He is quite aware that adults might see "violence" or somebody being hurt. That is not his intent: "It's interesting to kids my age... but, adults - they wouldn't find that funny."

If there is a certain amount of slapstick in David's cartoons, there is more that is intended as irony, perhaps not as fully developed and subtle now as it may later become, but nevertheless in the line of social and political cartooning. For example, in one four-frame strip an older boy slaps his younger brother making him cry. The boys' mother yells at the older boy, "You, bad boy!" She then hits the older boy, knocks him out, and says, "That'll teach you not to hit!" (See Appendix B, Figure 5). When the researcher asked David if he thought this was a good way of "teaching a lesson," he looked rather incredulous and said, "well, obviously not," implying that he thought additional violence is not the answer. In another statement of two frames, a class is being introduced by a teacher to a new student. In frame one the teacher says, "Good morning class. We have a new boy in our room. He's from Russia." In frame two the kids pull weapons out of their desks and yell in unison "Communist!!!!" Perhaps David is making a statement here about jumping to conclusions and judging others too quickly.

David also has favorite topics which come up for spoof or ridicule. Television commercials are one. In one cartoon we meet Bob Slob in frame one: "Hi, people out in TV land! This is Bob Slob and I'm here to show you what people who use Crap brand razors look like before and after shaving." Frame two, "Before," shows a stubbled face; frame three, "After," shows the same face covered with bandaids. Another subject for ridicule is the "superhero" genre. David has his own "superhero" who is not nearly so awesome, and whose favorite TV program is Sesame Street. "Starwars" has been overdone: In one cartoon, David has a little green man saying, "Whatever happened to normal, ordinary little green men?" David explains: "it started with little green men and now they have starwars, spaceships with all these lasers and everything."

An ordinary school day, making jokes with his friends at lunch, is sometimes a source of humor. One cartoon, the Girl Guides, was "inspired" by girls in his class who came to school with their Brownie uniforms on. David and his friends "started making jokes about them." This is later translated into a comic strip on Girl Guide camp.

Word play is another interesting part of David's humor. In some catoons he uses puns: A guy in an airport yelling "Hi, Jack!" to his friend brings the security people running. Appendix B, Figure 5 shows David's "Hijack" cartoon. Sometimes metaphor is treated literally for a humorous note: A rocker called "Heavy Metal" carries a chunk of lead in his arms. Sometimes the word play is slightly satirical: A game is labelled "Star Yeck." A "happy face" picture on a wall is labelled "La Masterpiece." The boys get chased into a "Beaver Lumper" store. In his full length comics, the dialogue is often witty and fast paced. In one, his "superheroes," Mark and Ricky, are locked in jail by the villain, Freddy Funtime. This exchange results:

Freddie: Ha! I got two for the price of one.
Mark: Freddy! You let us out or...... or.....
Freddie: Or what?
Mark: Or I'll tell my mom on you!
Ricky: Terrific! That should do it.

Another dialogue between Ricky and Mark reads over four frames replete with appropriate facial expressions. David seems aware here of pacing his dialogue for effect:

Ricky: Well we won the war. (Frame One)
Ricky: Now what do you think helped us win the war? Courage and Bravery? (Frame Two)
Mark: No. (Frame Three)
Mark: Luck and Stupidity. (Frame Four)

David's Own Characters: The Full Length Feature Comic Books

About a year ago, David came up with the idea of creating a comic strip based on his own characters. He has two main characters, Mark White and Ricky Benjamin. Mark, the hero, sometimes changes into the superhero, "Kite Kid." Ricky is his friend. David usually places these two characters "in different kinds of situations." He now has six comic books completed.

Mark, alias Kite Kid, does "good" things. As David explains: in one issue, he saves Ricky's life; in another, he stops the Masher who is about to rob the bank; in the fifth issue, he stops Freddie Funtime who with his giant foot stomps over people; in the sixth issue, he has to save a little alien from a kidnapper. But, although Mark does all these courageous things, he is much like a typical ten year old boy. He doesn't like broccoli: "they had cooked broccoli for supper so he dumps it in the garbage." He goes to bed at nine o'clock. He gets 99% on a test at school. David says, "I put that in because that's what I wish I'd get." Mark doesn't brag about his accomplishments; he is a "humble hero." David dislikes people who brag. Indeed, one of David's main motivations for creating his comic strips is that they afford him the opportunity to explore the reality of self: "I like putting myself in the character's position. I like my drawings because I always wanted to be like that character."

Through his strips, he also explores the normative reality, the "shoulds" and "oughts."

Mark and Ricky are the same age, but David has obviously thought a good deal about their differing personalities. Ricky "gets into trouble a lot" and "he's kind of a smart aleck sometimes." In one strip Ricky exaggerates and uses rash judgement. David says, "that one shows a lot about Ricky's personality." Mark, however, "uses his head a lot more than Ricky does. He doesn't just go right at the problem without thinking." The main graphic feature which distinguishes the two characters is that Ricky has "tufts" of hair, while Mark is somewhat like "Archie" (David's favorite comic). When asked if he is "copying" Archie, David denies it, however there is at least, a "family resemblance" in the drawing. David agrees that a lot of comic strip characters have "eyes" or other facial features "like that." In particular they have "expressions" similar to the ones he uses.

David's comic book stories have organized plots. They have a beginning, middle, and end, and usually a well-defined and dramatic climax in which a problem or difficulty is solved. The kind of attention given to the "storyline" of his strips demonstrates that he is interested in the "literary" elements, as well as in the drawing. The following analysis of one of David's comics is an attempt to describe both the literary and graphic elements. Of course the story proceeds through dialogue and graphic image with a minimum of narration, so it is somewhat "unfair" to use only words. Excerpted pages from David's comic are included in the Appendix, Figure 7.

Mark Meets Zorky (17 pages, 8.5" x 14")

Setting: outer space and Edmonton

Characters: Zorky, an alien; Mark (as Kite Kid) and Ricky, his sidekick; Zorky's mother; a ripoff owner of a restaurant; two bullies; a tough kidnapper

Themes: achieving a dream; making friends

Plot: Zorky, an alien from a distant planet, defies his mom to achieve a dream of visiting a faraway planet, Earth. The trip in his flying saucer is uneventful except for an incident in a fast food space station, and a traffic problem approaching Earth. Just as Zorky lands in what he thinks is a nice city, Edmonton, Mark is being beaten up by two bullies. Seeing the UFO, the bullies take off, and Mark and Zorky become acquainted. A tough character kidnaps Zorky for his "sleaze circus." Mark changes into Kite Kid and, with Ricky's help, rescues Zorky. Zorky is thankful returning home feeling his mission was successful. He made a friend.

Drawing Techniques and Conventions

1) Shifting viewpoints: close-ups interspersed with long shots; some views from the vantage point of looking up, others from looking down.

2) Variation in frame size: most often, six frames to a page; for a big action scene, one frame is half a page; two aspects of a scene are shown by a diagonally divided frame.

3) Overall quality of drawing: orderly, but as action picks up, a well drawn character in one frame is roughly drawn in the next; "perfect" drawing is not a concern; idea is to get the point across.

4) Conventions: a) words reinforce action - Bump! Pow! Bam! Zoom! Wham! b) black cloud bubble - fuming, fretting, angry; c) stars around head - character knocked out; d) *#?!! - anger, consternation; e) bubble or balloon burst - dream shattered; f) hair standing on end, eyes popping out

- fright; g) circles from dialogue bubble - thinking; h) narration set off from remainder of frame.

5) Action and Expression: Expressions such as angry, happy, sad, scared, thoughtful, diffident, and so on, are easily distinguishable. Although not always "correctly" drawn, inventive solutions make it possible to see walking, flying, running, sitting down, fighting, waiting around corners, and other actions.

David uses the comic strip model, but the resulting work is "original," something entirely his own, an invented world.

Summary of the Chapter

The case reports presented in this chapter have shown two high interest drawers as unique individuals. Both in terms of personality and in drawing interests, they differ markedly, yet both show a basic orientation to drawing as a significant mode of expression. As pointed out in Chapter Three, these cases should not be seen as "equals" for comparative purposes: for example, David's attitudes toward school art cannot be compared to Stephen's since David was not observed in a school setting. The following chapter, Chapter Six, attempts to link the two cases throughout the discussion showing similarities and differences where possible.

CHAPTER SIX

DISCUSSION, CONCLUSIONS, SUMMARY, AND RECOMMENDATIONS

Introduction

This chapter presents a discussion of the analyses presented in Chapters Four and Five. It is concerned with the key objectives of the study: 1) to add to an understanding of preadolescents who are high interest drawers by relating the analyses to the material presented in the literature review; 2) to relate the analyses to an instructional situation, that is, to discuss aspects which may be meaningful to classroom teaching. The general purposes of the study are used to organize the discussion. Conclusions relating to implications for teaching are presented following the discussion. The chapter concludes with a general summary of the study and with recommendations for further research.

Discussion

Motivations for Drawing

Why do these children (Stephen, David, and the other high interest drawers interviewed) continue to draw frequently and spontaneously as preadolescents at a time when most children's interest in drawing declines and the general experience of a "crisis in confidence" appears? From the data obtained in the study it would appear that these children still enjoy drawing and that drawing is a satisfying and important activity to them for a number of reasons. The uniqueness of each individual case must of course be noted, but since the general often resides in the particular, there are commonalities in several aspects.

Questions related to feelings associated with drawing, such as "how do you feel when you are drawing?" or "do you ever draw when you're unhappy?" were found to elicit the most pertinent information for understanding motivations and meanings. The writer believes that this was a fortunate choice of question. A direct question such as "why do you draw?" might have elicited few insights. It was hoped that "feeling-related" questions would allow the children to share more freely and would indirectly provide clues as to why they draw and what their drawings mean to them.

Wilson and Wilson have said that in general children draw to symbolically explore their worlds. That there are many reality-defining and reality-building reasons for drawing was evident from the study. Children who feel themselves to be "in the picture" are surely relating to what they are drawing in very personal ways: perhaps, this is how I would like to be, these are the things I like to think about, this is how I wish things were. Exploring the reality of *self* was important to both Stephen and David, as well as to many other children who placed themselves *in* their drawings. This was more obvious in the case of Stephen who spoke of pretending he was a goalie, a car designer, or the manipulator of what was happening. But David, although he did not speak of this feeling so directly or forcefully, suggested that he puts himself in the character's place. In defining the personality of his "character," David is, in a sense, exploring and defining himself. David explores the *normative* reality - the "shoulds" and "oughts" - through his comic strip creations: one shouldn't brag or exaggerate; good guys should win, and people who steal, cheat, and kidnap should be defeated. The ironic nature of some of his cartoons reveals that this ten year old boy thinks maturely and sensitively about how things ought to be. Stephen depicts the *prophetic* reality - the future - much moreso than David does. Stephen's futuristic cities and space battles are filled with many details, revealing his creative and imaginative thoughts. Both of these children, as well as the others interviewed, are also exploring the *familiar*, the everyday world of experience. But, the everyday world of experience may be broader for children than we generally are aware of.

Wilson, Hurwitz, and Wilson (1987) note that it has long been held in art education that teachers should involve children in exploring their everyday worlds of personal experience as the primary subject matter in art making. But the everyday world of children's personal experience involves more than "a visit to the supermarket" or "fun on the playground." The worlds of romance, encounters with monsters, crime, war, imagined futures, and what it's like to be grownup are also the child's worlds (p.190). The lives children lead in our culture are a few steps removed from Tom Sawyer and Rebecca of Sunnybrook Farm. In Chapter Four, it was noted that one eleven year old boy brought a stack of superhero comic books with him to the interview. These are an important part of his world, as he says, "a main hobby." Just about every week he buys new ones at "Crystal Talisman" or "Starbase 12," places where he can also buy "D and D [Dungeons and Dragons] posters" and "lots of stuff." The point here is not that teachers need to encourage children to draw "an encounter with a monster" or "myself as superhero," but that these images and themes which are important to them or part of everyday realities will show up in children's drawings. Perhaps the war picture, although seemingly a depiction and even glorification of violence, needs to be read differently as a way of coping with the violent images seen in the popular media. At least the "good guys" should be winning.

The Wilsons have speculated that almost all the spontaneous drawings of children are visual narratives or at least partially so. Duncan, as well, in a study of girls' horse drawing speculated on the "fantasy embeddedness" of children's drawing, and that "the construction of meaning in children's drawing frequently remains as much in the child's mind as it is graphically expressed" (1985, p.45). The visual narrative and fantasy embeddedness aspects were certainly suggested in the present study in the case of Stephen, particularly in his description of his space picture. Clearly, trying to analyze this picture, apart from asking Stephen to talk about it, would have revealed little of the imaginative world Stephen had associated with it. Other children interviewed, like Stephen, could also tell stories about their pictures which were not at all obvious to the viewer, and which were largely in the child's mind. Two other examples may reinforce the discussion at this point:

Example One

A ten year old boy brought a drawing to the interview which when unrolled covered an office desk. It was a space picture, with many lines of different colors, symbols, and so on. He explained that the different colors and symbols referred to planets who were using robots to engage in a space war. Part of his description reveals the "story" aspect:

> ... well he wanted to cross him with that because when you cross them it will produce a laser beam. Then it goes sideways, then it'll blow up this

> ship, but it hits the robot. See, and the green hits the yellow and ...

Example Two

Another ten year old boy only had a few very minimal looking pictures to show of a comic strip on his "own character," but he talked a great deal about the character:

> His name's Beaker. Nerville's his best friend. His dog's name is Henry .... He's OK in school. He's kind of, how would you say? A skinny Garfield. Like, he doesn't do much. He's good at school but he's not good at sports. He's like a normal kid that doesn't like school too much but he's good at it. He doesn't do much on Saturday. He likes swimming. And all the football players and everything they always bug him - beat on him and stuff .... Beaker's never had a broken bone .... he's not an adventurous kind of guy .... and Nerville's always daring him to do things .... Beaker's in Grade Six, Nerville's in Grade Six, and the dog - right now he's a puppy.

Duncan (1985) suggests that teachers need to acknowledge the "playfully imaginative worlds" of children's drawings and take steps to actively instruct children in drawing so that they will be able to picture more adequately what they want to express. He states: "A major reason why only fragments of children's fantasy worlds are pictured is surely related to the lack of formal skills training in schools" (p.46). In Example Two above, the stories and action about his characters which this boy would like to depict may remain largely in his imagination, unless he can figure out how to draw them. This boy has not given up on drawing. He still spends a great deal of time "trying," and so he may eventually teach himself using other comic strip models as, indeed, David (Chapter 5) is doing.

Exploring and defining realities and creating visual narratives must be considered as important reasons why some children draw. Certainly these reasons were reinforced by the present study. But unless "visual narrative" is understood in a very broad sense, it certainly cannot be applied to all the drawing seen or to all the children interviewed. If "narrative" is understood in the usual sense of "telling a story," many children did not indicate that as an intent. Some of the children in the group of sixteen interviewed said they wanted to show how something looked. Others were simply practicing techniques - copying pictures from books or comics, or trying to reproduce images from memory. Some were drawing objects from observation. Two of the children referred to in Chapter Four, an eleven year old boy and an eleven year old girl, both appeared to have excellent visual memories and enjoyed making realistic drawings of birds, houses, and so on. This suggests that competency in drawing realistically is one of the reasons why these children continue when others give up.

An interesting reason for drawing emerged in this study. Many children turn to drawing when they are angry or upset or when they want to work out other problems. Quite possibly, this reason might not be cited by younger children. As noted in the literature review (Churchill, Chapman), the preadolescent period is a time of letting go of childhood and of trying out ways of being-in-the-world that are more grownup. But it is difficult to handle "grownup" problems ("You're a big boy or girl now. Act like it.") and feelings of outrage and unfair treatment abound. Many of the children in this study revealed that they had found a socially acceptable way of deflecting negative feelings about brothers, sisters, moms, and teachers through drawing.

An aspect of perhaps some significance in this study is the fact that the ratio of boys to girls was five to one. This is in line with the Wilsons' observation "that many more boys than girls are high producers of spontaneous drawings" (1982, p.163). There may well be a connection, as the Wilsons suggest, "that male-oriented, highly-stimulating, action-filled graphic narratives" common in the popular culture, particualarly in comic books and on television, encourage more boys than girls to draw. There are many indications that spontaneous drawing can be a means of exploring the self, relationships, the future, and so on, and that it can be a means of developing drawing skills and observing one's visual world more fully. This suggests that the problem, from an instructional perspective, should be how to encourage all children in this means of self expression.

The Wilsons' study of Kelly (1976), a girl who was creating detailed and complex visual narratives of medieval castles peopled with her own characters, and, as well, Gardner's (1980) study of Allison, are indicators that spontaneous drawing need not be a boy's domain. Perhaps, girls need more encouragement to make narrative drawings of fantasy worlds, and, in the absence of models from the popular culture which interest them, need to be guided to other visual models such as works of art, nature, and illustrations in books. For example, one girl in the present study said that she liked drawing from fairy tale books. If she were encouraged by a teacher to make a fairy tale world of her own, how interesting it might be.

Subject Matter and Sources of Imagery

As the content analysis in Chapter Four, and the descriptions of Stephen's and David's drawings in Chapter Five showed, the range of subject matter depicted by these high interest drawers is remarkably varied. It should be noted that these were all spontaneously drawn and did not include school art examples. Several points emerging from the analysis of subject matter deserve discussion.

Although none of the other children in the study had developed a comic strip to the extent that David had, several others had their "own character." Also many of the children had several copied comic strip characters in their collections. Since there appears to be considerable interest in the comic strip model among children in this age group, perhaps more could be done with it from an instructional perspective, as Smith (1985) and Hoff (1982) have suggested. Smith, in calling for more research on children's use of the comic strip model states: "In the research to come it is essential to seek those features and uses of models that help children to create work that concentrates and enlarges experience" (p.155). David seems to be a rather remarkable example of what a child can do with the comic strip model, thus, it is important to discuss just how he does use it.

From the study of one of David's comics, it is apparent that he uses many of the comic book features: the conventions, such as "thought bubbles," and drawing techniques such as shifting perspectives, words reinforcing action, and so on. David has no doubt learned these techniques from many hours spent not only reading comics but carefully looking at how they were done. David uses these features, but the content - the characters, themes, plots, and so on - is his own. Now, the plot is not highly complex or "original" - the characters involved in a risky situation foil the villain - but he must write dialogue, detail, and narration, and think of many variations on this story. It should be noted that David's "superhero" comics are concentrated on humor and spoof, so they are more of a "take-off" on the superhero genre than serious attempts. This suggests that David uses the superhero comic model to allow his own individuality and interests to speak. Several notable aspects of David's use of the comic strip model are: 1) familiarity with conventions and drawing techniques used, 2) application of these techniques and methods to his own drawing, and 3) attention to the literary elements, characters, dialogue and story.

A unit on comic strips would be an interesting one for the Grades Four to Six classroom, but, as the study of David suggests, both "graphic" elements and "literary" elements need attention. A project on comic strips could thus be an integrated language arts-art unit. A good beginning would be an analysis of commercial models for graphic as well as literary content and techniques. Making the model one's own by developing characters and situations would be the next step. Alternatively, a teacher might want to encourage the high interest spontaneous drawer who is already drawing many "copied" cartoons to create his or her own character for whom storylines could be developed. As an added note, a comparison of the quality of drawing in David's first cartoon with that in his sixth full length book shows an astonishing development, indicating that this can be an excellent way of improving drawing skills. In Appendix B, Figure 8 shows a page from David's first full length feature. It is interesting to note how many words

David uses here. In later comics the graphic elements are allowed to speak more fully.

From the analyses of subject matter, another point which seems important for discussion is the fact that several of the children had done drawings from direct observation. Secondly, the exercises Stephen was asked to try, using techniques such as blind contour drawing, suggested that children would like to learn to draw from observation at this age. Certainly, art educators have recommended this approach. For example, Wachowiak in Emphasis Art (1985) suggests many creative still life arrangements, as well as figure drawing from the posed model, and sketching from nature. However, instead of teaching drawing skills purposefully, the most prevalent solution to art teaching in most Grade Four to Six classrooms is the "instant art" project, a point of view expressed by Chapman (1982) and verified by the writer's own years of experience in elementary classrooms. Indeed, the writer has, at times, used many an instant art project herself. Instant art, according to Chapman, "requires minimum skill, little or no knowledge, the least possible effort, and practically no investment of time" (p.xiii). An instant art, or "art-like" product might be made, for example, by shaving pieces of crayon between sheets of wax paper and bonding them together with a hot iron. The effect may be rather "pretty" when hung in a window.

Montemurro's (1984) study of two teachers revealed that there is a great discrepancy between what art educators say _should_ happen in elementary classrooms, and what teachers actually do. _More_ formal and informal teacher instruction in drawing rather than less is essential for this age group.

However, from the exercises Stephen attempted, an important point emerged: children will have little interest in observation drawing, even if they can do it, unless the content is of interest. Perhaps, if Stephen had been asked to use a toy spaceship as a model, he would have been "into the picture" and the resulting drawing would be more expressive. This same point was reinforced with David. David had recently taken a series of drawing lessons outside of school. In one large drawing it was obvious that the objective was to draw different geometric solids (spheres, cones, cylinders, and so on), as David said: "put a light there and show where the shading is." The shapes were well drawn and shaded correctly, but, as an adjunct, David, the cartoonist, had added a total of twenty five characters (Mark, Ricky, Big Bird, Luke Skywalker, Indiana Jones, Rocky, etc.), various spaceships, and other objects. The characters were perched on and around and inside the drawings done in the somewhat academic exercise. Encouraging children to personalize an observation drawing by adding backgrounds and other images from imagination would appear to be an excellent instructional strategy.

An aspect of subject matter surely worth noting in this study is the noticable lack of people, of drawings of the human figure. To be sure, there were some children like Stephen who drew special figures like goalies, others who drew realistic superheroes, and others like David who drew cartoon figures, but there were very few naturalistic drawings of people engaged in any kind of activity. Several children, in fact, mentioned "can't draw people" or "don't like drawing people." It is obvious that for these preadolescents, the schematic "humans" drawn when younger are no longer acceptable. This suggests that what these children are successful at they draw, and that without direct instructional intervention very few of them can teach themselves realistic figure drawing just by looking at popular media illustrations. Teachers might provide interested students with more adequate models, such as "how to draw" or art books, for example.

Many of the children in this study were copying images from the popular media and from library books. Generally, the idea seemed to be to look at the model and draw it for practice, but one wanted to be able to reproduce the image later from memory. Also, of the group studied, some children appeared to be much more visually talented than others. Stephen, for example, seldom copied anything directly, relying instead on memory, imagination, and observation as sources of ideas for drawing. Similarly, like Stephen, the eleven year old boy whose "sources of ideas" were presented in Table 3 (Chapter Four) was able to take bits and pieces of other models to make very individualistic drawings.

According to the Wilsons, children need not be discouraged from copying anything they want in their spontaneous drawings. These are, after all, the child's own self-directed, personal, and private drawings. However, if teachers are concerned with helping children advance in drawing, that is, so that they become concerned with aesthetics, style, expressive quality, and so on, they must introduce them to "the very best sources for learning to make art" (1987, p.43). Those sources are works of art, old and new. For a high interest drawer, such as Stephen, the use of an "art" model to discuss techniques and drawing qualities is a particularly appropriate instructional strategy as this study showed.

The high interest drawers in the present study all liked using pencil for drawing, and, as a group, expressed an intense dislike for "coloring" their drawings. This suggests that teachers should be sensitive to the child who does not want to "spoil" an elaborate and detailed drawing by coloring it, and should not insist on having drawings "colored in."

Extent of Aptitude and Artistic Talent

Do children who are high interest drawers have a degree of aptitude or talent in drawing which should be recognized and encouraged? Many of the children in this study were aware of their skill, or perceived themselves to be good at drawing compared with others in their age group. Many were critical of their ability, reflecting no doubt the general critical nature of this age group and realizing that they knew there was room for improvement. Often they perceived other children and their parents to be more aware of and encouraging of their drawing than their teachers. It is quite likely that teachers are unaware of the variety of drawings that are made by some of these children outside of school. Stephen's teacher, for example, had no idea of the quality and volume of Stephen's spontaneous work. The Wilsons suggest that a good way for the teacher to encourage the child who draws spontaneously is to have the child exhibit his or her work. They note: "In schools we have seen entire walls and tackboards devoted to this spontaneous work, and we know of more than one previously undiscovered artist having surfaced because of the opportunity to exhibit spontaneous drawings" (1982, p.10).

Defining artistic talent is often a question of defining "degree," as Clark and Zimmerman explain. Stephen, perhaps moreso than any of the other children interviewed in the study, exhibited those traits most often associated with the gifted in the literature. It must be remembered that no other children were observed in the school setting, so comparisons cannot be made. Stephen was producing highly realistic drawings in Grade One, and, as the literature suggests, rapid progression through developmental stages is often a sign of giftedness. Other characteristics of Stephen which were observed in the study were his extended concentration in the classroom art situation, the fact that his classroom artwork included details that others would miss, an interest in mixing and choosing his own colors, and his insistence on completing his work to his own satisfaction. Motivation, shown by the many drawings completed in free time, strong visual memory, the high degree of verisimilitude in his drawings, and the personal feeling of being "in the picture" and connected to his drawing would also indicate a special talent when considered according to the art education literature and research on this topic.

The question is, how should a child with special talent such as Stephen be helped to further develop this potential? A few hints may come from Stephen himself. The strong reaction to excessive praise which Stephen expressed indicates an aversion to being singled out or complimented profusely "in front of others." Any comparisons of his work to others would no doubt sound the death-knell. Thus, the most appropriate approach for a teacher would be discussing his work with him privately. The Wilson suggestion of exhibiting spontaneous drawings would have to be very carefully done, perhaps as part of a class or school exhibit.

In this study, Stephen indicated in several ways that he was at a turning point. He appeared to have taken his drawing about as far as he could go on his own and seemed to be searching for new techniques and subject matter. At this point, Stephen appeared to need support and encouragement, but also a gentle challenge. This last point should be stressed. Stephen expressed a degree of nervousness when he was asked if he would like to take art classes "outside of school." The point is stressed by Hurwitz (1983) that it is a mistaken notion to associate "risk-taking," often seen as a sign of creativity, with the artistically talented. As Hurwitz notes, "success won through long hours of practice is not easily relinquished in favor of journeys into the unknown" (p.72). This suggests that the talented child should not be pushed or forced to try new techniques. Sensitive encouragement and challenge and guidance when needed are important.

Conclusions: Implications For Teaching

The previous discussion section attempted to provide an interpretation and synthesis of the analyses presented in Chapters Four and Five. Aspects of the case reports of

Stephen and David were linked to one another where feasible and the two cases were linked to the overview. The relationship of the findings to previous literature was developed, and suggestions were made for applications to instructional practice. This concluding section presents these implications and suggestions more succinctly.

Spontaneous drawing has been called the play art of the child. Like all true play, it is exploratory and self-directed, and, as Huizinga reminds us in Homo Ludens (1955), play at its best expresses most fully what it means to be human. This study has shown, particularly through the case reports of Stephen and David, that spontaneous drawings can be playfully inventive, and that the activity of drawing is often intensely involving and very meaningful. This suggests that children should be encouraged to draw spontaneously by teachers and parents, a point of view expressed by the Wilsons. In the classroom, teacher encouragement might take many forms. The teacher could ask the child who is often observed drawing to share his or her creations. Exhibiting spontaneous drawings on special bulletin boards could provide recognition to the would-be artists as well as encouragement to others. Teachers are often not aware of the many spontaneous drawings produced by some children outside of school. Asking high interest drawers to display their collections could be interesting and important, both in terms of providing peer recognition and teacher recognition. The importance of adult interest in children's work should not be overlooked. Both Stephen and David were more than willing to talk about their drawings. In fact, the idea of an adult expressing a keen interest in their work appeared to be especially enjoyable to them. As David's parents said, "He [David] is thrilled about being interviewed." Similarly, a remark made by a teacher who had selected a child for interviewing is insightful. The teacher reported that the child said, "Gee, thanks! I didn't know you'd noticed."

This study focussed on preadolescent high interest drawers, and, for the most part, was limited to talk about spontaneous drawings. However, the knowledge and understandings generated point to or indicate aspects that may be applied to preadolescent drawing in general. These aspects suggest many possible teaching strategies for 1) attending to the needs of the high interest drawer and 2) instructing preadolescents in drawing in art programs.

One of the most well known axioms of learning theory is that children learn best when instruction is geared to their interests. If children choose in their play or spontaneous drawing to tend to want to make intricate, detailed, and often small pencil drawings, perhaps there is a message or implication here for art instructors. As a very simple teaching strategy the art teacher might experiment with using different sizes of paper. Very detailed drawings may take many hours to complete. Perhaps a child could be given the opportunity to work on one drawing over a series of art classes. The emphasis would then become more process-orientated, a goal stressed in the recently mandated Alberta Elementary Art Curriculum Guide.

Preadolescents as a group are interested in how things work, in using adult tools and materials, and in learning techniques used by adult artists. These characteristics were evident from the study. This suggests that the classroom teacher (who is also usually the art teacher) have available a variety of pencils, erasers, pen and ink, felt pens, and so on, and allow children to explore the various qualities of line that can be produced by different tools. Introducing preadolescents to the drawing techniques used by renowned visual artists from the world of the fine arts, as well as to those used by illustrators, commercial artists, and cartoonists would no doubt generate fascinated interest. This would allow art appreciation components to be introduced into programs, another goal currently stressed in the art education literature.

A preadolescent interest in comic strips and cartooning was evidenced by many of the children in this study. This interest might be capitalized on in the classroom especially in classrooms where several children are constantly drawing popular cartoon characters such as

Garfield, Snoopy, and superheroes. Individual children might be encouraged to create a character of their own or the teacher might engage the class in a project using the comic strip model. This could be an integrated art-language arts unit which would be beneficial in developing both literary and graphic skills.

This study indicated several other areas of particular interest to preadolescents which have implications for art instruction. Drawing from observation using the contour drawing method has been suggested by art educators as a particularly valuable strategy for this age group. The present study suggests that teachers who would have children draw from observation should make an effort to make the subject matter interesting. For example, a detailed toy model of a spaceship may be more exciting (and challenging) than a pencil sharpener! Input from students as to the kinds of objects they would enjoy drawing, or having students set up their own still life arrangements (toys, sports equipment, found objects, etc.), would allow the activity to be student-directed. Personalizing observation drawing by adding background details could allow liveliness, individuality, and spontaneity to emerge. An emphasis on drawing the human figure should become an integral part of drawing instruction in Grades Four to Six, since the study indicated that even among these high interest drawers many were having difficulty or had given up on drawing people.

The high interest drawer may be artistically talented. As shown by this study, particularly through the study of Stephen, the artistically talented child is often in need of sensitive guidance. An important point is that the artistically talented child may be hesitant at trying new kinds of drawings having become somewhat of an expert at what he or she does well, yet challenge is needed in order for growth to occur. Individualized instruction and strategies such as having the child use a sketchbook or introducing the child to "how to draw books" for his or her own use would be beneficial.

Summary and Final Conclusions of the Study

The study was an attempt to better understand the high interest drawer, to relate insights emerging from the study to previous literature, and to suggest implications for classroom teaching.

Eighteen children considered to have an above average interest in drawing were identified and interviewed at least once. Two children were studied in more detail and a collection of drawings was made for comparative purposes. An analysis of the data collected was presented in two ways: Chapter Four presented an overview of sixteen "cases" which focussed around topics so that similarities, differences, and, it was hoped, the general "flavor" of the children's talk about their drawings could emerge; Chapter Five presented two individual cases, Stephen and David, as two contrasting ways of "world inventing" through drawing. Through the Chapter Six discussion an attempt was made to relate the two individual cases to one another and to the group analysis. Throughout the discussion the implications of the study for classroom instruction were prominent. Implications for teaching emerging from the study were presented as conclusions.

In general, this study supported the recent literature on children's drawings, particularly the work of the Wilsons. Often there is more to spontaneous drawing than meets the eye, and teachers are often unaware of what it means to the child. Drawing was a very important activity for the children in this study. It often involved a very personal dimension and was sometimes a way of inventing a world through which aspects of the self, relationships to others, dreams, and fantasies could be explored. Communication to classroom teachers of the importance of this type of activity to children should be included in teacher education programs, professional development or inservice sessions. Most importantly, in the writer's opinion, teachers need to think about their often ingrained distinctions between "work" and "play." The dichotomized view that sees "play" as insignificant, inappropriate, and somehow antithetical to the classroom situation needs to be re-examined. Children who are drawing frequently and spontaneously may be "playing," but the play involves many affective and cognitive dimensions of learning.

This study reinforced the importance of talking _with_ children in doing research about children's drawings rather than analyzing drawings in isolation from the children who created them. The comment of one of the children, "you're just wondering what the kids feel about it," provides a message (or model) for both researchers _and_ educators. For the interested classroom teacher, asking children how they feel about it, may evoke some surprising replies. When children say, "I feel like I'm in the picture" and "I feel that I'm free, that I can make anything I want," the satisfaction derived from spontaneous drawing is surely obvious. For the researcher, only by using qualitative research techniques can the _real_ meanings of children's drawings be explored.

This study calls for an emphasis on both formal and informal instruction in drawing as part of art programs in order that _all_ preadolescents may acquire the techniques and skills which will allow them to gain confidence in graphic expression. Spontaneous drawing, especially drawing visual narratives in the comic strip format, should be encouraged as a valid means of self-expression. The drawing program for Grades Four, Five, and Six should provide balanced activities: drawing from direct observation (nature, still life, the human figure), from memory, and from imagination. Models from the fine arts should be discussed for form and technique and occasionally copied as learning exercises. The visually talented child should be given individualized attention and guidance.

Recommendations for Further Research

This study focussed on the preadolescent high interest drawer. An interesting aspect of the study was that there were many more boys than girls identified. Would this same finding occur if the age group studied were older or younger? Age and sex differences should be more fully researched. Interesting insights might be gained from a comparison of preadolescent high interest drawers with younger and older children deemed to have an avid interest in drawing. For example, do as many adolescents continue to draw spontaneously? Does the spontaneous drawing of adolescents contain the elements of visual narrative and fantasy embeddedness?

This study has strongly suggested that drawing is important and that children should be given instruction in drawing skills in Grades Four, Five, and Six. Art educators would certainly agree, but what of the attitudes and expectations of the generalist classroom teacher who in the vast majority of schools (in the school system studied) is responsible for teaching art? How comfortable is the generalist teacher with teaching drawing skills in the art program? Do generalist teachers have specific concerns and/or needs for practical help? How can these needs be met so that all children, in turn, may derive increased benefit from the art program?

Epilogue

To sum up, in the spirit of the study, the understandings generated may best be expressed by way of an analogy: Let us suppose that drawing is the symbol system which is considered of the greatest importance for school instruction. Because it is considered so important, it is taught first thing in the morning. Many practices are given so that techniques can be learned and skill can be developed. Now, let us suppose that occasionally during drawing classes, one or two children are discovered writing. They are writing a few words, a thoughtful phrase, or an interesting sentence, or maybe they are copying a line from a poem they would like to memorize. Maybe they are learning something about themselves and their world. Who cares? No one pays much attention. It's only on raggedy little pieces of paper, and it's such a waste of time. Writing is for fun and Friday afternoons, and each Friday afternoon there is an instant writing project to take home.

Barry Lopez in Arctic Dreams has said that when one meets fellow travellers and colleagues on the road of life it is necessary to talk, "not to have a shared understanding but to share what one has come to understand" (1986, p.300). In this study the writer has shared what she has come to understand.

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APPENDIX 1: INTERVIEW TOPIC GUIDE

INTERVIEW TOPIC GUIDE

1. WHAT SUBJECTS DO YOU DRAW MOST OFTEN?

2. WHAT IS THE FAVORITE KIND OF DRAWING YOU LIKE TO MAKE?

3. DO YOU COPY YOUR DRAWINGS? WHAT DO YOU COPY YOUR DRAWINGS FROM?

4. HOW OFTEN DO YOU DRAW? HOW OFTEN WOULD YOU LIKE TO DRAW?

5. WHAT MATERIALS DO YOU USE MOST OFTEN FOR DRAWING?

6. DO YOU EVER DRAW IN SCHOOL WHEN YOU DON'T HAVE TO?

7. HOW DO YOU FEEL WHEN YOU ARE DRAWING? DO YOU EVER DRAW TO "SORT THINGS OUT"?

8. DO YOU HAVE SOME SAMPLES OF YOUR DRAWINGS OR OTHER ART WORK THAT WE COULD LOOK AT TOGETHER. TELL ME ABOUT YOUR DRAWINGS AND PICTURES.

9. DO YOU THINK YOU ARE GOOD AT DRAWING?

10. WHAT DO OTHER PEOPLE THINK OF YOUR DRAWING? (YOUR TEACHER? YOUR PARENTS? OTHER KIDS?)

11. DO YOU SAVE YOUR DRAWINGS? DO YOU HAVE A COLLECTION OF DRAWINGS FROM WHEN YOU WERE YOUNGER?

12. WOULD YOU BE WILLING TO PARTICIPATE IN A PROJECT WHERE YOU WOULD HAVE TO DO A LOT OF DRAWING? WOULD YOU MIND IF I WATCHED YOU DRAWING?

APPENDIX 2: FIGURES

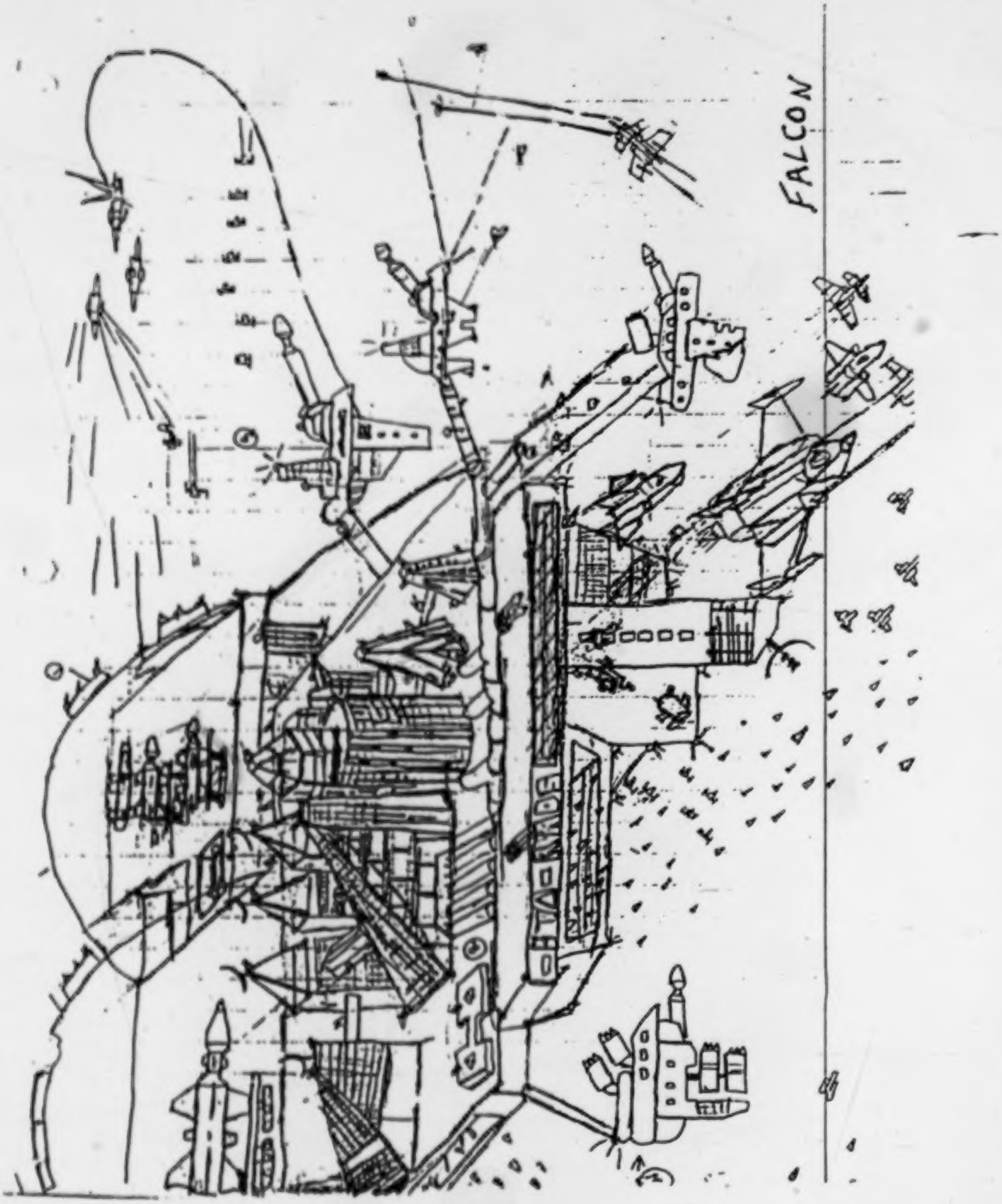

FIGURE 1

Space City by Stephen

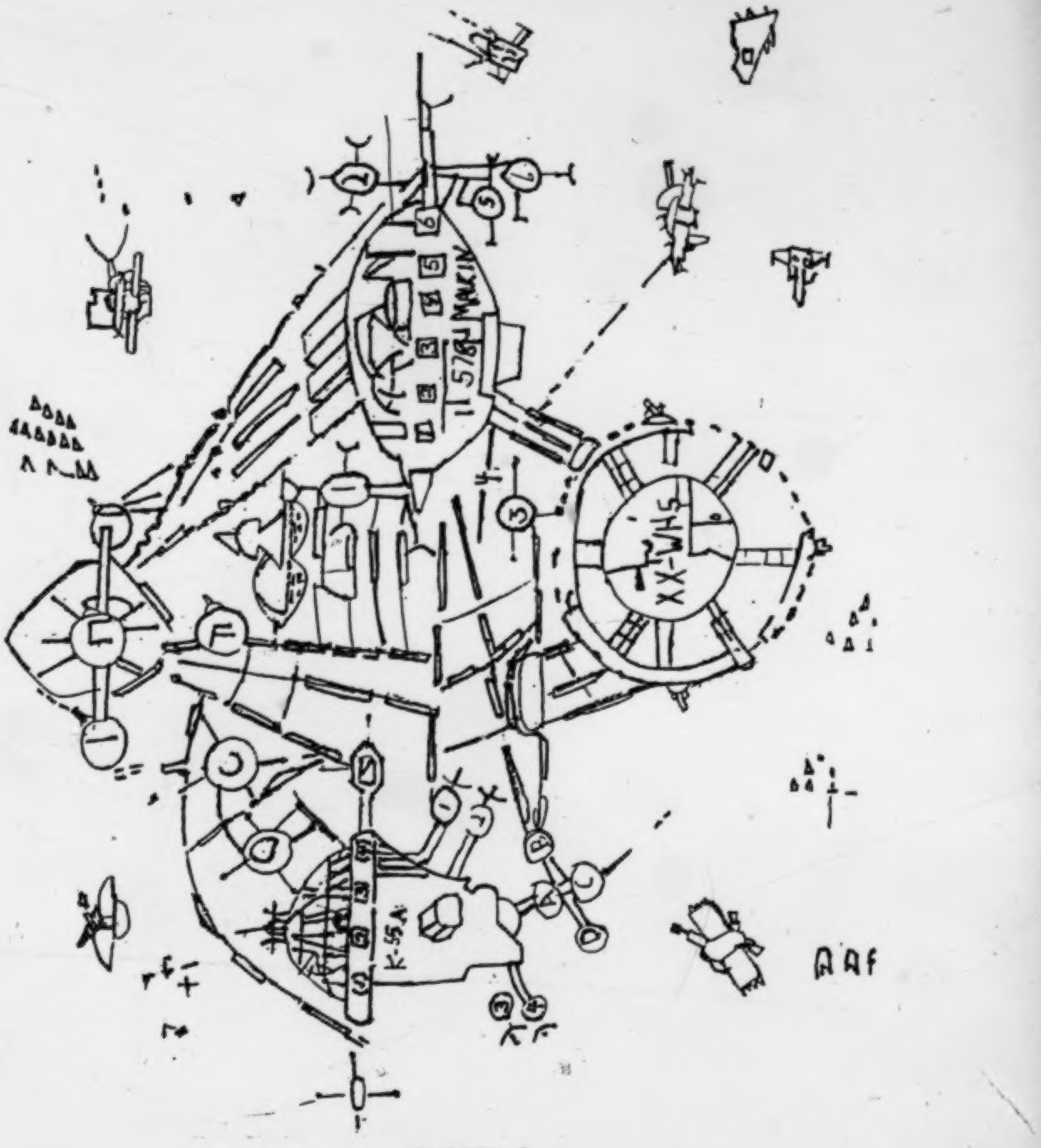
11-578J MAKIN
XX-VH5
K-55A
KF
AAf

FIGURE 2

Space City by Stephen

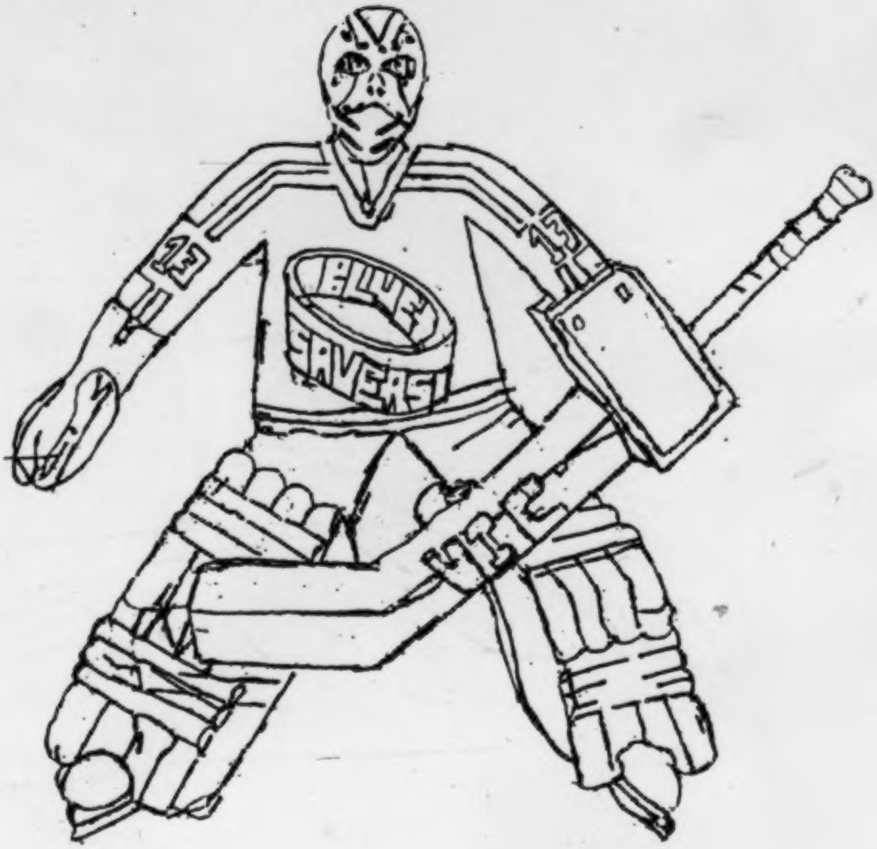
BLUE
SAVERS
13
13

FIGURE 3

Goalie by Stephen

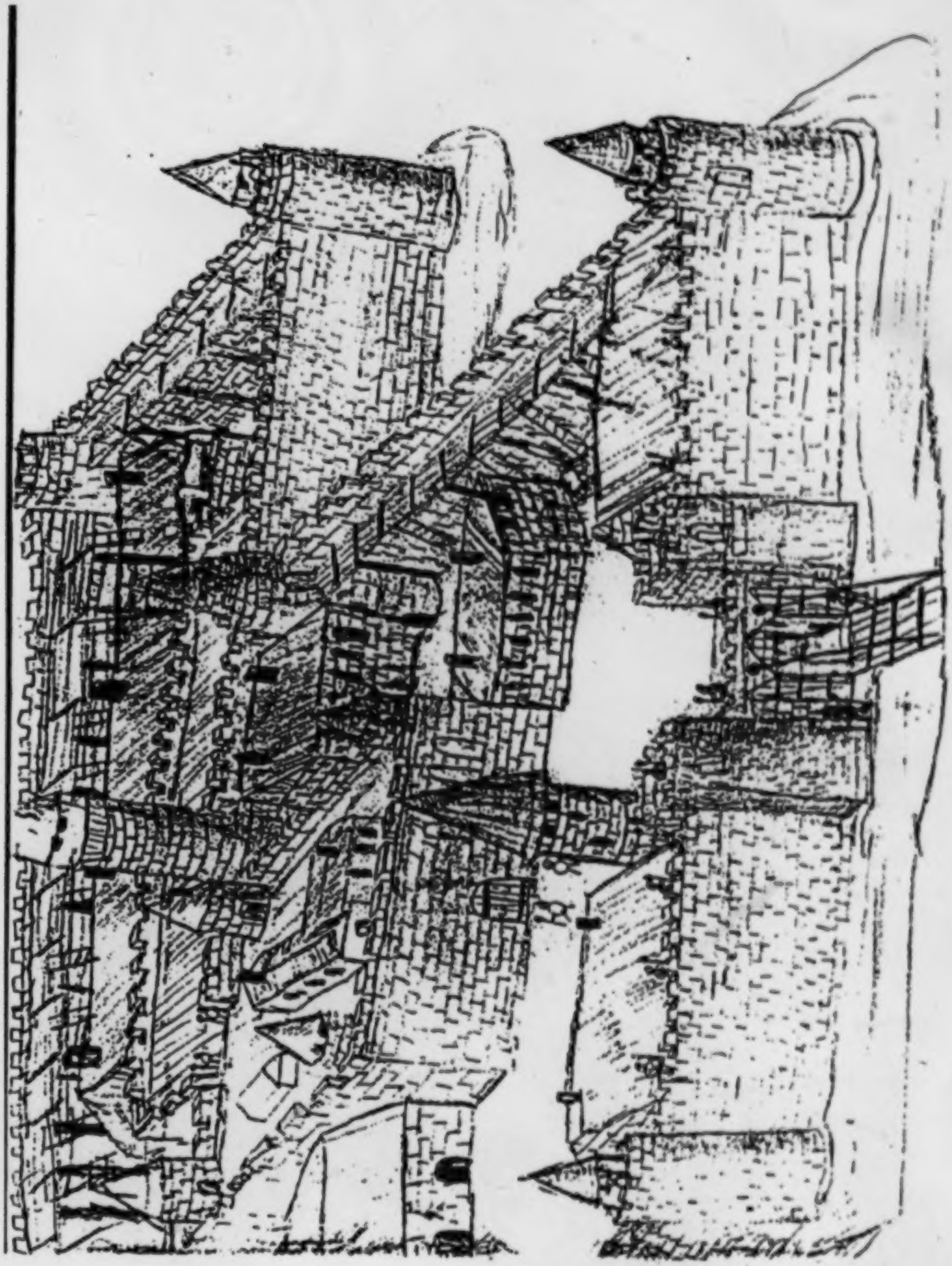

FIGURE 4

Castle by Stephen

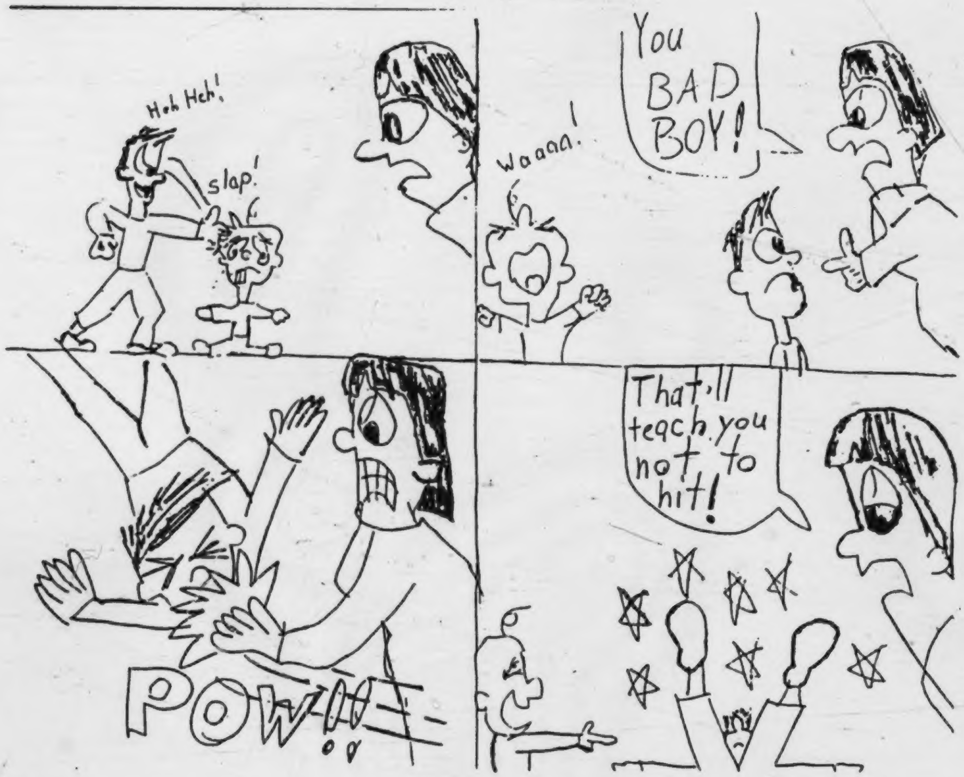
Heh Heh!
slap!
Waaaa!
You BAD BOY!
POW!!!
That'll teach you not to hit!

FIGURE 5

Cartoon by David

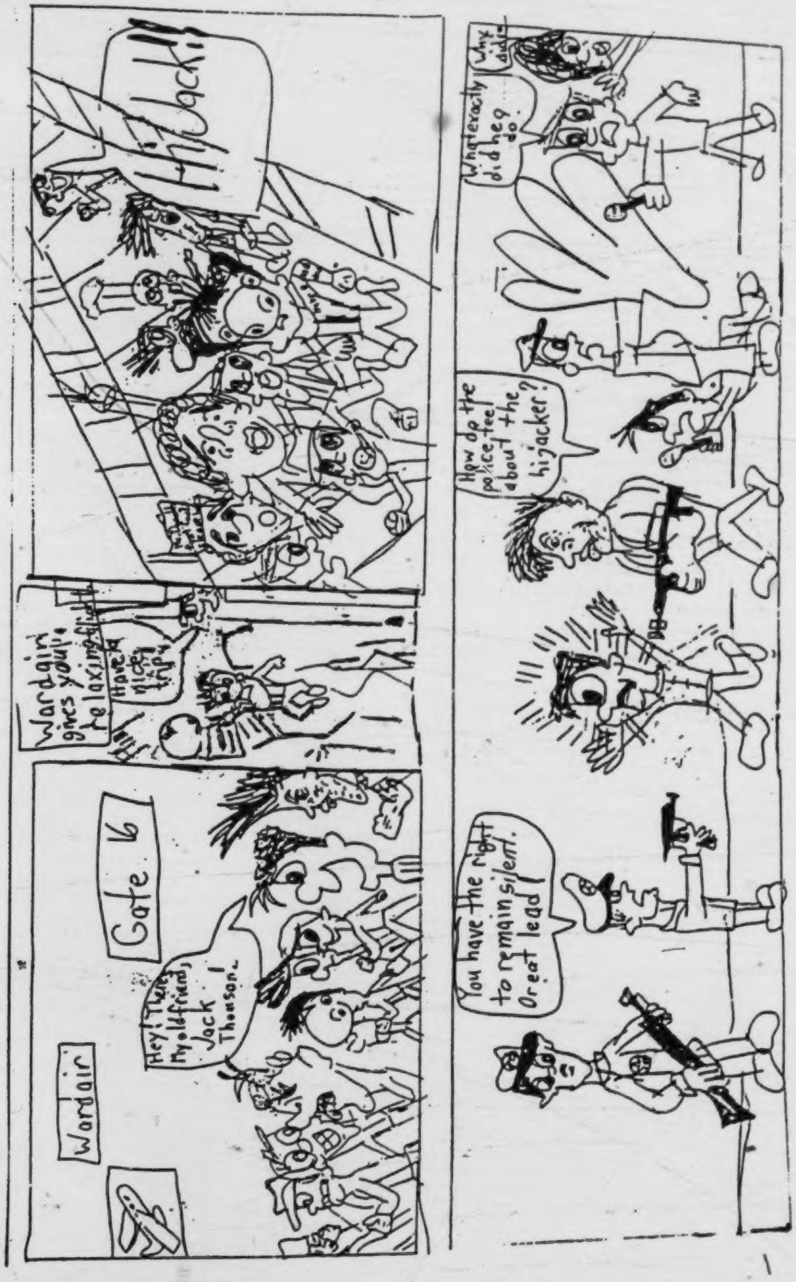
Wardair
Gate 6
Hey! Thats my old friend, Jack Thomson.
Wardair gives you relaxing flights
Have a nice trip
HiJack!!!
You have the right to remain silent. Great lead!
How do the police feel about the hijacker?
What exactly did he do.
Why did

FIGURE 6

"Hijack" Cartoon by David

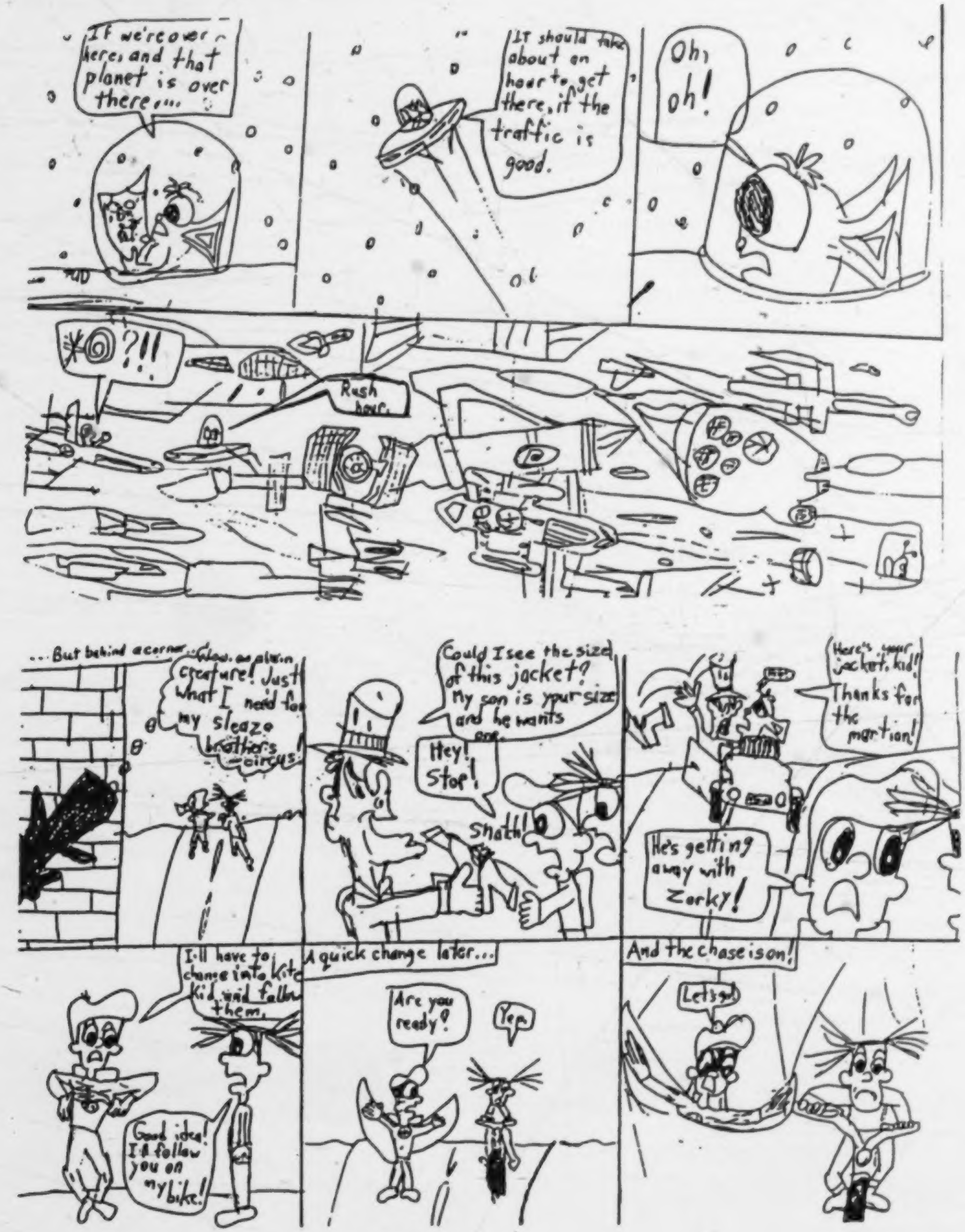
If we're over here, and that planet is over there....
It should take about an hour to get there, if the traffic is good.
Oh, oh!
?!!
Rush hour.
...But behind a corner...
Wow, a plain creature! Just what I need for my sleaze brother's circus!
Could I see the size of this jacket? My son is your size and he wants one.
Hey! Stop!
Snatch!
Here's your jacket, kid! Thanks for the martian!
He's getting away with Zorky!
I'll have to change into Kite Kid and follow them.
Good idea! I'll follow you on my bike!
A quick change later...
Are you ready?
Yep.
And the chase is on!
Let's go!

FIGURE 7

Excerpts from Mark Meets Zorky by David

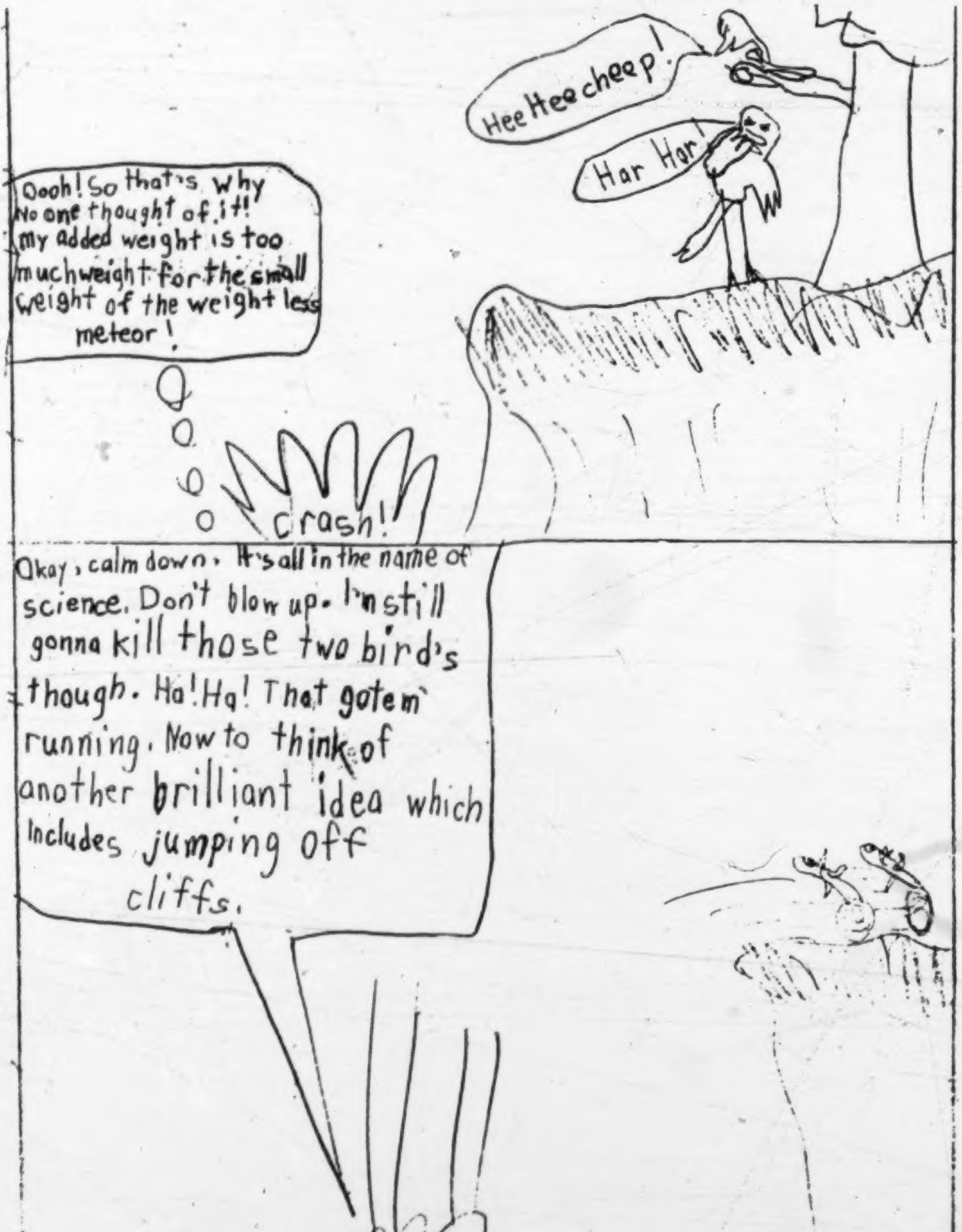
Hee Hee cheep!
Har Har!
Oooh! So that's why No one thought of it! my added weight is too muchweight for the small weight of the weight less meteor!
Crash!
Okay, calm down. It's all in the name of science. Don't blow up. I'm still gonna kill those two bird's though. Ha! Ha! That gotem running. Now to think of another brilliant idea which includes jumping off cliffs.
Crash!

FIGURE 8

Excerpts from David's First Comic Book